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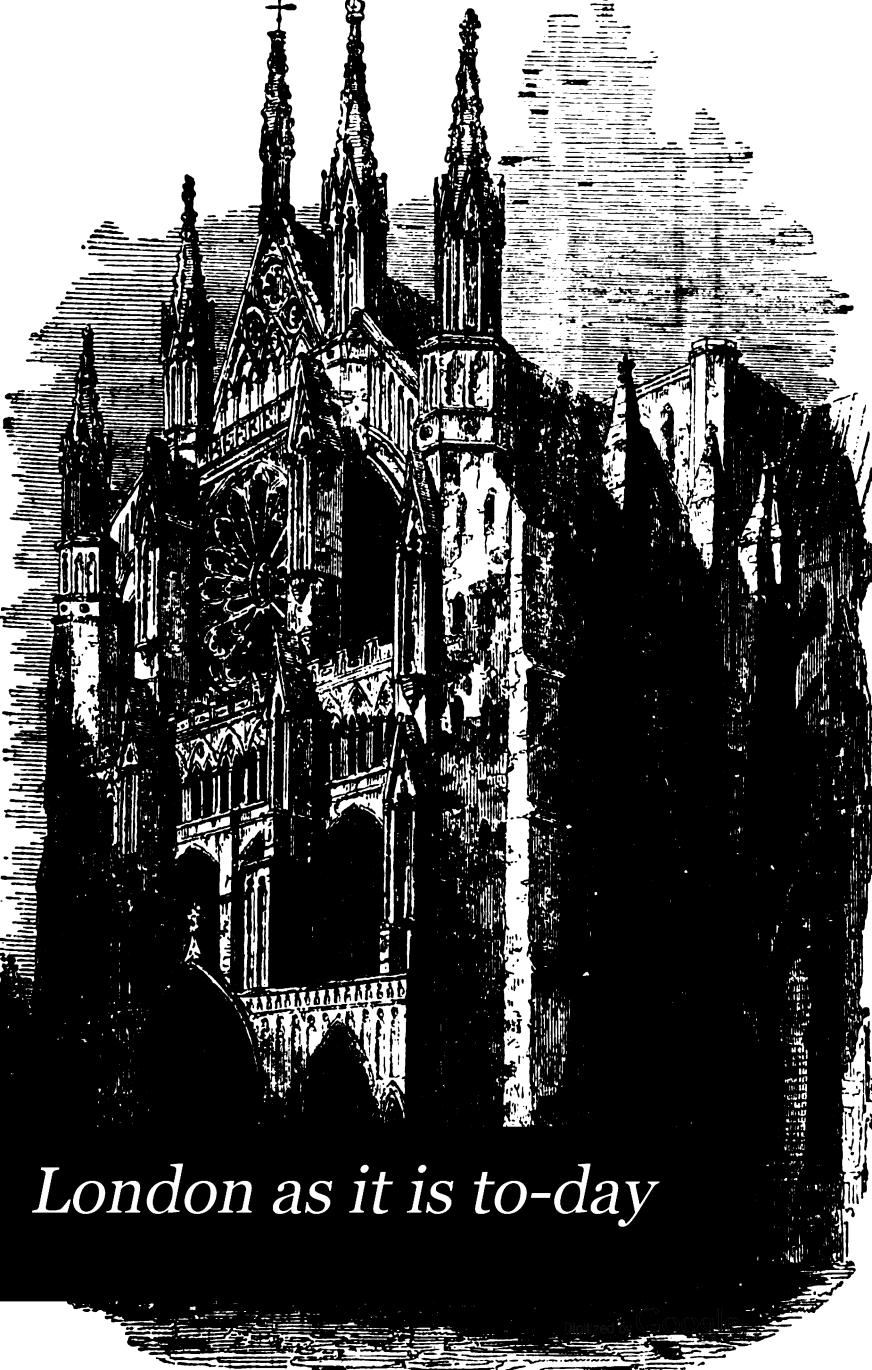
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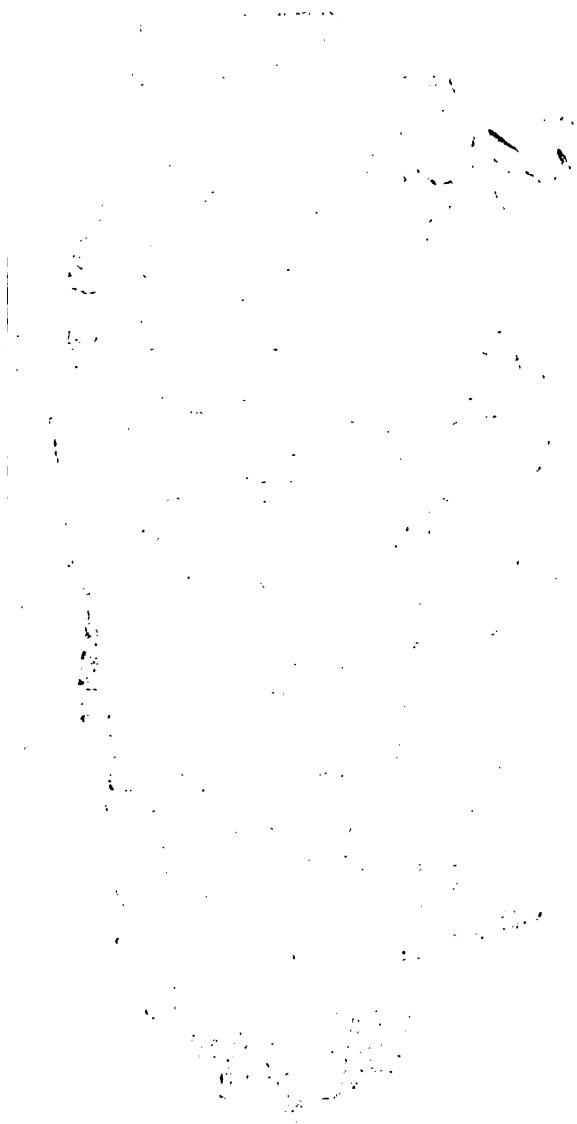


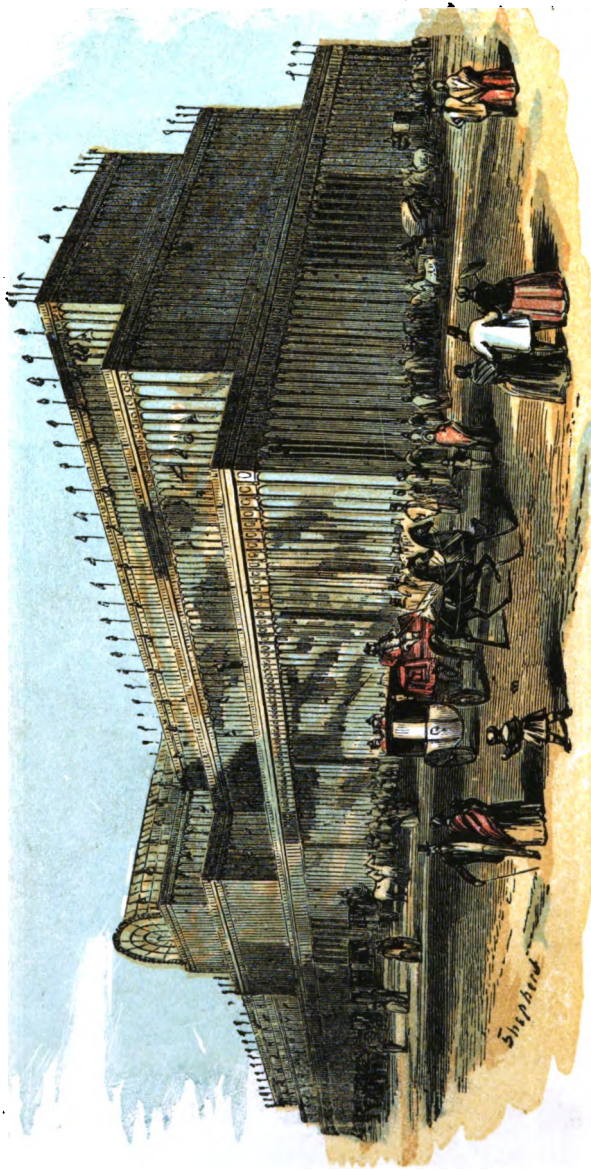
London as it is to-day

Gough Add^d
London.

8^o 81.

Map catalogued.





THE GREAT NATIONAL EXHIBITION.

LONDON

AS IT IS TO-DAY:

WHERE TO GO, AND WHAT TO SEE,

DURING

THE GREAT EXHIBITION.



London, from Waterloo Bridge.

Illustrated with a Map of London,
AND UPWARDS OF TWO HUNDRED ENGRAVINGS ON WOOD,
By Prior, Shepherd, Delamotte, Gilks, Bissagar, and other Eminent Artists.

LONDON:
H. G. CLARKE & CO., 4, EXETER CHANGE.

MDCCCLI.

**T. C. Johns, Printer,
Wine Office Court, Fleet Street.**

P R E F A C E.

The unexampled success which has attended the publication of this work, has been highly gratifying to the Editor, assuring him, as it does, that his intentions have been appreciated; and, he now with confidence submits it to the Public, in the hope that it will be found a faithful and entertaining picture of "London as it is to Day."

The Editor anxious to justify and substantiate the title by which he has introduced his work to the public, will seek in each succeeding edition, to convey an adequate notion of its ever-changing mien. The task he has undertaken, is, it must be confessed, one of great magnitude, yet it is from the contemplation of the dignity of the subject, that he has derived the necessary stimulus to exertion. If he has occasionally dilated on comparative trifles, it must be recollected that minute parts are of essential importance to a mighty whole; we pass the isolated block, as an abstract object, but gaze with awe at the solemn pyramid; and without pretending to the skill of a painter, in arranging his materials with that refinement of composition, so necessary to the ends of art, the Editor trusts that their proportionate magnitudes have been observed, their due stations assigned to them, and that no artifices of light and shade have been resorted to, in order to enhance or deteriorate their value. He has endeavoured, in treating of national objects, to evince a national feeling.

PREFACE.

Where he has ventured to depart from the ordinary routine of a Guide, he trusts that the few opinions he has felt called upon to advance, are in harmony with the conclusions of every cool reasoner and sincere patriot. The materials have been collected from every available authentic source, whether by research or personal observation; and it is hoped that such an arrangement has been made as is best calculated to give the visitor to the metropolis in this eventful year—a year that will ever be memorable in the annals of industry—a clear conception of London, as a whole; and by means of an ample index, render access to the more intricate branches of the maze, a matter of little difficulty, whilst, by the introduction of a profusion of wood engravings, from original sketches, an increased importance is given to the work, which cannot fail to be duly recognised.

It must, however, be admitted, that notwithstanding the utmost care and diligence, perfect accuracy in a work of this character is unattainable, owing to the changes which are daily taking place; the Editor therefore relies on the indulgence of the public for errors not his own, and will feel greatly obliged by any corrections or suggestions for its improvement, addressed to him at his publishers, 4, Exeter Change, Strand.

MARCH 1ST., 1851.

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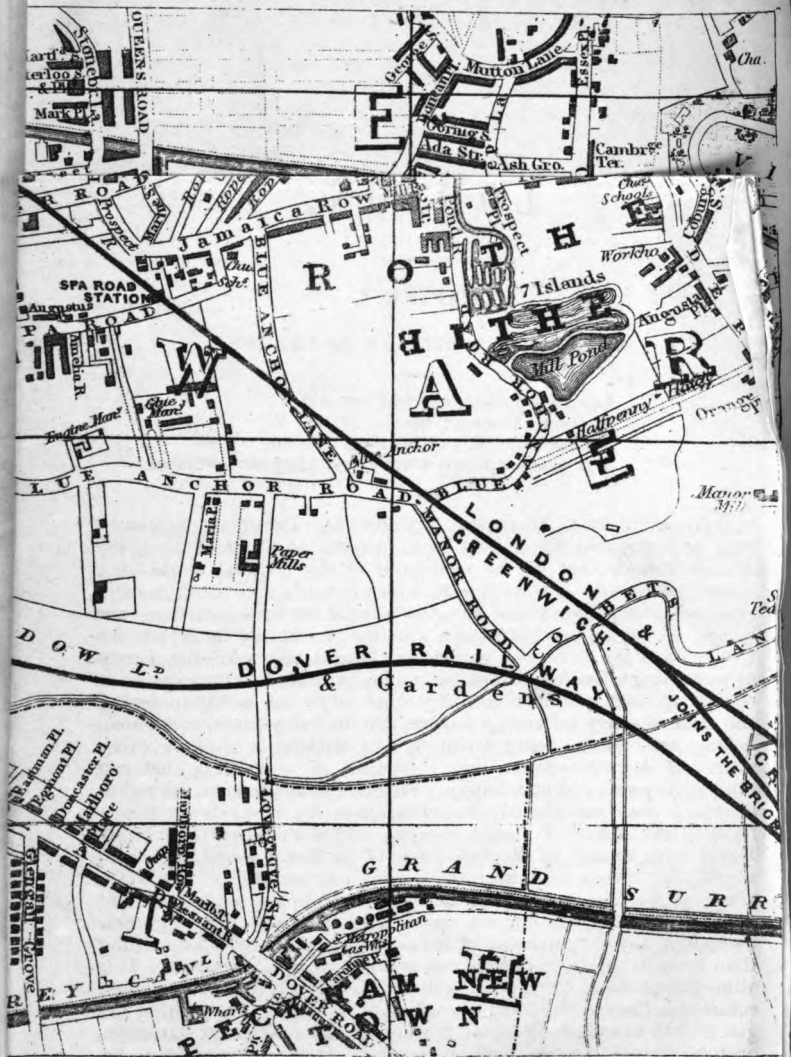
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L O N D O N .

CHAPTER I.

GENERAL DESCRIPTION OF LONDON.

LONDON—opulent, enlarged, and still
Increasing LONDON! Babylon of old
Not more the glory of the earth than she,
A more accomplished world's chief glory now.—*Cooper.*

LONDON, "BUSY, CLAMOROUS, CROWDED, IMPERIAL LONDON," may be considered not merely as the capital of England, or of the British Empire, but as the metropolis of the civilised world—not merely as the seat of Government, which extends its connections and exercises its influence to the remotest point of the earth's surface—not merely as containing the wealth and the machinery by which the freedom and the slavery of nations are bought and sold—not merely as possessing a freedom of opinion, and a hardihood in the expression of that opinion, unknown to every other city—not merely in taking the lead in every informing science, and in every useful and embellishing art—but as being foremost, and without a rival, in every means of aggrandisement, and enjoyment of everything that can render life sweet and man happy. Within a circumference, the radius of which does not exceed five miles, there are never fewer than a million and a half of human beings; and if the great bell of St. Paul's were swung to the full pitch of its tocsin sound, more ears would hear it than could hear the loudest roaring of Etna and Vesuvius. If we take our station in the ball or upper gallery of that great edifice, the wide horizon, crowded as it is with men and their dwellings, forms a panorama of industry and of life more astonishing than could be gazed upon from any other point in the universe. It is alike the abode of intelligence and industry, the centre of trade and commerce, the resort of the learned and inquiring, the spot that has given birth to and where have flourished the greatest kings, statesmen, orators, divines, lawyers, warriors, poets, painters, and musicians; besides historians who have immortalised them. It is the refuge of the oppressed, the poor, and the neglected; the asylum of the unfortunate or the afflicted; and the abiding-place of him who wishes to advance

his fortune, or further his progress in the arts, sciences, literature, or any pursuit that ennobles man and dignifies his nature.

London has not only been the birth-place of genius, but those who have possessed its brightest rays have repaired to a spot where their worth has been sure of appreciation and reward. Here the poet has sung his sweetest strains, the historian produced his most authentic record, the philosopher made his most elaborate research, and communicated its satisfactory results. Here has dwelt a Pope, a Hume, a Bacon, a Locke, and a Priestley. Here a Milton produced the sublimest of all compositions: here also a Shakespere portrayed the passions, in all their various moods; and a Garrick gave them life and a startling reality. Here, too, Newton found opportunity to explore and lay open the deepest mysteries of nature; while the glowing canvass of a Hogarth gives a present existence to scenes long since departed.

London, considered in the aggregate, comprises the City and its liberties, the City of Westminster, the Tower Hamlets, and the Boroughs of Finsbury, Marylebone, Southwark, and Lambeth, with their respective suburbs; besides many villages in Middlesex and Surrey, which, though originally distinct, now form integral portions of the great capital of the British Empire.

The Cities of London and Westminster are situated on a gentle ascent, on the north and west sides of the Thames, about sixty miles, measured by the course of the river, above its discharge into the sea; and the Boroughs of Southwark and Lambeth on the south and east, on a level, and once marshy ground; both divisions being joined by seven noble bridges.

The Thames, which rises in Gloucestershire, runs nearly west and east from Charing Cross as far as the port; whilst a bend in its course at Lambeth, carries it nearly north; there is an eighth, or westerly bridge, connecting Chelsea with Battersea.

The north, or Middlesex side, contains about 180,000 houses, and 1,500,000 inhabitants.

The Southwark side contains 70,000 houses, and 700,000 inhabitants.

Hence the total is 250,000 houses, and 2,100,000 inhabitants, besides 100,000 strangers.

The Thames is 310 yards wide at London Bridge; and 400 yards at Waterloo Bridge. The tide flows about fifteen miles, by the river course, above London Bridge; and, as far as the Custom House, for three or four miles, it is filled with ships at anchor, or moored to chains, besides collateral docks.

The metropolis extends east and west from Bow to Hammersmith, a distance of eleven miles; and north and south, from Holloway to Stockwell, six miles. The whole may be considered as egg-shaped; the east, or Greenwich and Stratford end, being round and broad, while the west end terminates in a point, at Kensington; the circumference of the whole being thirty miles. On the south side it extends from Battersea to Greenwich, a distance of seven miles.

Several populous villages, equal in extent to many cities and county towns, are not included in these statements, viz.: Hampstead, Highgate, Hackney, Clapham, Wandsworth Fulham, &c.

Indeed London is now not merely the largest city in the known world, but it exceeds in opulence, splendour, and luxury (perhaps in misery), all that ever was recorded of any city. Indeed, it may be safely affirmed to be the largest congregate mass of human life, arts, science, wealth, power, and architectural splendour, that exists; or in almost all these particulars that ever have existed within the known annals of mankind. It should be recollected that the power of some ancient cities—even of Rome herself—was relatively, but not positively, greater; and that ancient populations have been enormously exaggerated. The only antique superiority well attested, is that of architecture and sculpture. It has been called the Modern Babylon; but Babylon resembled it only in the oriental imaginations of ancient writers; and Thebes, Nineveh, and Rome, merely in the appendages of despotism. London is equal in extent to any three or four other European capitals united; and superior to thirty of the largest towns in the United Kingdom, if brought together. It would require sixty cities as large as Exeter, or 534 towns as large as Huntingdon, to make another metropolis; and it is computed that a population equal to that of Salisbury is added to London every three months.

Its distance from the principal cities of Europe is as follows: from Edinburgh 395 miles, south; from Dublin 338 miles, south-east; from Paris 225 miles, north-north-east; from Amsterdam 190 miles, west; from Copenhagen 610 miles, north-west; from Stockholm 750 miles, south-west; from St. Petersburg 1,140 miles, south-west; from Moscow 1,660 miles, east-south-east; from Berlin 540 miles, west; from Vienna 820 miles, north-west; from Constantinople 1,660 miles, north-west; from Rome 950 miles, north-north-west; from Madrid 860 miles, north-north-east; from Lisbon 850 miles, north-north-east. It is also distant from Bristol 118, from York 196, and from Oxford 56 miles. In latitude 51 deg. 32 min., and St. Paul's is 5 sec. west of the first geographical meridian of Greenwich Observatory.

The objects which demand the especial notice of visitors in London may now be briefly noticed.

THE METROPOLIS ITSELF.

Its vastness is a wonder. To judge of, and duly to feel it, the visitor should walk from Hyde Park Corner, along Piccadilly, turn down St. James's Street, and continue along Pall Mall, by Charing Cross, the Strand, Fleet Street, Ludgate Hill, St. Paul's, Cheapside, the Poultry, Lombard Street, and Fenchurch Street, to Whitechapel Church; thence return by Leadenhall Street, Cornhill, Newgate Street, Holborn, and Oxford Street, to Paddington. This will be a walk or ride of about nine miles, through the heart of the metropolis. He may afterwards make himself another circuit, by passing from Charing Cross, southward, crossing Westminster Bridge, passing the Obelisk, and reach London Bridge, by the Borough. Bishopsgate Street will conduct him to Shoreditch Church, and turning short to the left, he may return to Charing Cross, by the City Road, Pentonville, New Road, Edgeware Road, Park Lane. Grosvenor Place

Pimlico, and Westminster Abbey. This will be a route of ten or twelve miles, about two miles from the centre of the ellipse, and about an average mile from the extremities of the mass of the metropolis.

These routes may be effected in two mornings. They will convey a competent notion of the vastness and extent of London; and it may be observed, that there are many natives, who have not themselves seen so much of the place in which they have passed their lives.

London, like every ellipse, has two centres; Charing Cross is one to the west; and the Royal Exchange is the other to the east; and these are nearly two miles assunder.

GREAT DIVISIONS OF LONDON.

The banks of the Thames, below London Bridge, on both sides, constitute the Port; and present the bustle of import and export in 7,000 vessels, which enter inwards annually. In this portion of the river is the Pool, where the colliers and other vessels lie at anchor, near to which are the numerous spacious docks; and connecting the two shores, beneath the bed of the river, is that triumph of engineering skill—the Thames Tunnel.

Westward of London Bridge, the banks of the river are covered with wharfs, for coal, timber, iron, provisions, and other commodities; whilst on its surface float innumerable vessels, from the heavily laden coal barge, to the light and gaily decorated wherry, which with the constant passing and re-passing of the river steamers, give life and animation to the scene.

Eastward of the Royal Exchange is the great mart of trade and commerce; and near Houndsditch is the quarter of the Jews. In Mark Lane, and near it are the Coal and Corn Exchanges, conducted chiefly by Quakers. Billingsgate (anciently Belen Gate) is the largest Fish Market in the world; and in its vicinity is the spacious Custom House, and the Monument.

The Tower, venerable for its antiquity, once the bulwark of London, and alternately the residence or the prison of the sovereigns of England for more than a thousand years, is in the midst of this modern seat of commerce. In the immediate vicinity is the Mint, the Trinity House, and the Station of the Blackwall Railway.

The Royal Exchange, in its way without a parallel, is surrounded by the Bank of England, the Stock Exchange, the Mansion House, the principal Insurance Offices, and Lombard Street, the emporium of banking and of the circulating medium. In the immediate neighbourhood will be found the East India House, the Guildhall, the Wesleyan Centenary Hall, and Sir Christopher Wren's beautiful Church of St. Stephen's, Walbrook.

The City, which begins at Aldgate, and ends at Temple Bar and at Middle Row, Holborn, with St. Paul's in its centre, is a general scene of activity and bustle, of hopes and fears, of gripping wealth, and anxious indigence. Within a short distance of St. Paul's, is situated

the Post Office, the Money Order Office, St. Paul's School, Doctors' Commons, the Herald's College, the Central Criminal Court, and Newgate, in front of which public executions still take place.

The Inner and Middle Temple, the great seat of the lawyers, in the precincts of which is situated the Temple Church, are on the south side of Fleet Street, and at its extremity, separating the cities of London and Westminster, stands



TEMPLE BAR,

the only one of the city boundaries now remaining. This ancient gate, built after the Great Fire, by Sir Christopher Wren, from its situation, has become one of the chief land-marks of the metropolis. Beneath its postern passes nearly every visitor to London, whether for business or pleasure; and it therefore enjoys a renown far greater than its antiquity or architecture would otherwise command. It is built of Portland stone, of the Corinthian order, having a rusticated basement. Over the gateway, on the east side, in two niches, are statues of Queen Elizabeth, and James I., with the royal arms over the keystone; and on the west side are statues of Charles I. and II., in Roman habits, the work of John Bushnell.

Westward of Temple Bar, the same pursuits prevail, but on a smaller scale: and midway between this seat of industry and fashion, lie the theatres of Drury Lane and Covent Garden.

Farther westward, from the meridian of Charing Cross and Tottenham Court Road, lie the squares and streets of the nobility and gentry, and of the opulent citizens who affect rank; their residences being intersected with lines of trading streets for their service and accommodation.

Still more westward lie the Parks, called by Mr. Windham, and after him by others, from the felicity of the expression, "the lungs of

London," for the exercise and recreation of all within their reach; these are St. James's, in which are situated the two Royal palaces, St. James's and Buckingham Palaces; and its adjunct, the Green Park; Hyde Park, in which is the Crystal Palace, for the reception of the world's Industry; and Kensington Gardens; and in the north-west the Regent's Park, bounded by Primrose Hill, now the property of the Public.

It may be added, that, north of the east-end, reside the mechanics and manufacturers, as the silk weavers in Spitalfields, and the watch-makers in Clerkenwell; and that the Victoria Park has been recently opened for the recreation and enjoyment of those densely populated districts. North of the centre live the lawyers and middle class of wealthy traders.

Such is London, with reference to the pursuits of its inhabitants.

London has no boulevards, like the continental cities; but until recently it had a circuit of roads, now, however, rapidly becoming streets, and lost as roads in the mass of the metropolis, as the City Road, New Road, Kent Road, Camberwell Road, Vauxhall Road, &c.

LANDMARKS OF THE METROPOLIS.

Complicated as may appear the seeming maze of London, yet it is easy for the stranger to form a mental clue to guide him through all its intricacies, by committing to memory the names of its chief highways, in each point of the compass. From these radiate cross-lines of streets, connecting the main thoroughfares with each other, and interlaced with every locality sought to be traversed.

In proceeding from place to place, the public buildings and mural objects in the principal streets, greatly facilitate a knowledge of the locality; and it is not easy for the stranger to stray far from the beaten path, on his road from Mile End to Charing Cross, and the Exhibition, when he recollects that on his left are all the Bridges, and on his way he passes the East India House, the Royal Exchange, the Mansion House, St. Paul's, Temple Bar, Somerset House, Charing Cross, Nelson's Column, Her Majesty's Theatre, the Club Houses, Regent Street, and Piccadilly, at the extremity of which is the Wellington Statue, and the entrance to Hyde Park.

THE MILITARY FORCE IN LONDON.

The military strength of the metropolis consists of the First and Second regiments of Life Guards, the Royal Horse Guards Blue, and the three Household regiments of Foot. For their reception and quarters, the following are the Barracks provided: for the cavalry, the Barracks at Knightsbridge, and the Barracks in Albany Street, Regent's Park. There is also at Kensington a Barracks for one troop

of Light Dragoons, detached for escort and piquet duty, from whatever regiment is stationed at Hounslow, ten miles distant. The Barracks for infantry, are those called the Wellington Barracks, in the Bird Cage Walk; the Charing Cross Barracks, at the rear of the National Gallery; the Barracks in Portman Square; the St. John's Wood Barracks; and the Waterloo Barracks, in the Tower.

The City of London raises its regiments of Militia, and has besides a Volunteer Corps, known as the Honourable Artillery Company. This body is about four hundred strong, and its ranks are filled by gentlemen resident in, or connected with the city. H.R.H. Prince Albert, is the Colonel in Chief; and the Hon. Henry Fitzroy, M.P., the Lieutenant Colonel. The spacious exercise ground, in Bunhill Row, Finsbury, is a favourite and much frequented promenade.

THE CLIMATE AND SOIL OF THE METROPOLIS.

The climate of London is temperate, but variable, and inclined to moisture. The average temperature is 51 dgs. 9 min., although it varies from 20 dgs. to 81 dgs: the most severe cold usually occurring in January, and the greatest heat in July. Particular instances, however, of extreme cold and heat are occasionally observed: in January, 1795, the mercury in Fahrenheit's thermometer sunk to 38 dgs. below the freezing point; and in July, 1808, rose to 94 dgs. in the shade.

The general substratum of the metropolis and its vicinity is clay, hence called "London clay," the most considerable of the tertiary formation of Great Britain: and to the abundance of clay, and the facility of making bricks, a part of the rapid increase of buildings may probably be attributed.

COMMANDING VIEWS OF THE METROPOLIS.

The vast extent, the dense atmosphere, and even the locality of London, exclude a grand *coup-d'œil* from any one place: but commanding views of the metropolis may be obtained from Hampstead Heath, Muswell Hill, Hornsey, Greenwich Park, Forest Hill, Putney Common, and Primrose Hill.

These points of examination are strongly recommended to the foreign or native visitor of London.

That which most powerfully excites surprise in a visitor from any distant part of England, is the endless succession of lofty and well-built streets, with every external mark of comfort and opulence. Few provincial towns possess more than a dozen such streets, and those of irregular houses, of which there are hundreds in London, uniformly equal to the few best in a provincial town. How the parties live is

the first question, and how they pay such enormously high rents and taxes is the second.

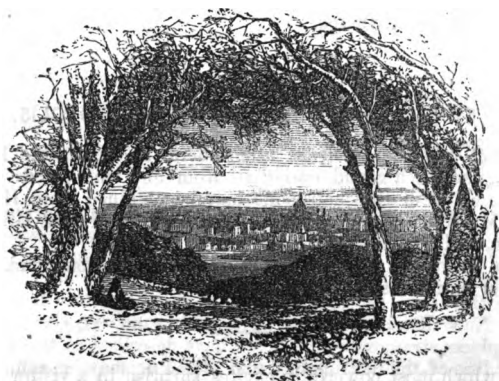
If he then proceeds through the lines of streets of spacious private dwellings, and the magnificent squares, at the west-end, the whole appears an incomprehensible riddle. It is this, chiefly, that renders London the wonder of the world.

The solution of the enigma is this—London is the centre of the wealth of the vast British Empire in the four quarters of the globe. It was once the centre only of England; it is now, however, not only the centre of Great Britain and Ireland, but of the East and West Indies, and the home of British Colonists in all parts of the world.

Added to which, London is the seat of the funded system, the focus of law and power, the entrepot and mart of the industry of the nation, and of the produce of the whole earth. From these, half the population derive their subsistence; and on this half, the other half contrive or endeavour to live.

It is this last portion of so vast a population which gives rise to what are called the vices of the metropolis. The difficulty of finding means of subsistence, from the superabundance of labour, and the constant accession of new adventurers from the country, beget those sharp practices of which strangers are not unfrequently the dupes. Three-fourths of the metropolis, on the other hand, are wealthy in property, or in the results of industry; and among these there exists as much virtue, and as excellent social habits, as are elsewhere to be found, in any population or any country.

Such LONDON is, by taste and wealth proclaimed,
The fairest capital in all the world.—*Cowper*.



CHAPTER II.

DIRECTIONS TO THE PRINCIPAL LINES OF STREETS.

I began to study the map of London, though dismayed at the sight of its prodigious extent. The river is no assistance to a stranger in finding his way. There is no street along its banks, and no eminence from whence you can look around and take your bearings.—*Southey*.

NOTWITHSTANDING the vast size of London, there are few cities through which it is easier to find a desired route, by attending to a few leading points of direction. Persons coming from the north and west of England are placed by the railways in close contact with the great thoroughfare of the New Road, which runs from Paddington to the Bank, and from this there are several leading thoroughfares which communicate with the important line of streets which intersects London from west to east. This intersecting line may be considered the principal standard of direction for that part of London situated on the north of the Thames. Beginning at the west it may be described as consisting of Bayswater Road, Oxford Street, Holborn, Holborn Hill, Newgate Street, Cheapside, the Poultry, Cornhill, Leadenhall Street, and Whitechapel Road; a little further to the south are converging lines, having a slight degree of parallelism, which join the main line at the two extremities of Cheapside. The western subsidiary line consist of Piccadilly, part of Waterloo Place, Pall Mall east, the Strand, Fleet Street, and Ludgate Hill; joining Cheapside through St. Paul's Churchyard, and also offering an avenue to the wharfs, the Docks, and the Tower, through Watling Street, Eastcheap, and Great Tower Street. At the eastern extremity of Cheapside, a line diverges to London Bridge, (on the Surrey side of which is the Terminus of the Brighton, Dover, and North Kent Railway) through King William Street.

The lines that cross these longitudinal courses of streets, from north to south, are not so distinct or direct as those from east to west, which we have just described. We shall notice the most important; beginning, as before, at the extreme north-west. Near the Paddington Station of the Great Western Railway is the Edgeware Road, which joins the New Road with the western extremity of Oxford Street, and thus places strangers on what we have described as the great intersecting line of the metropolis; and this line may be continued to the Piccadilly line, divergent through Hyde Park, or Park Lane, which are very nearly direct continuations of the Edgeware Road. The other lines of communication, between the New Road and Oxford Street, are Gloucester Place, continued through Park Street to Piccadilly; Baker Street, continued through Audley Street to

Piccadilly; and at the north side of the New Road, forming the chief line of connection with the west side of the Regent's Park, and the suburban district of St. John's Wood. Wimpole Street, or Harley Street, connected with the Piccadilly divergent through New Bond Street, and Portland Place, which fronts the Regent's Park, and through Regent's Street, connects Oxford Street with Piccadilly, Pall Mall, and St. James's Park, from which it is easy to find the way to Buckingham Palace, Westminster Abbey, the Houses of Parliament, and the principal Offices of Government. And after having passed the Park, and Portland Place, pursuing the road to the city, the next great line leading to the south is Tottenham Court Road, a very important thoroughfare, because on its north side it communicates with the great line of road leading to Camden Town, Kentish Town, Hampstead, and Highgate; and on its south side it joins the great intersecting line at the point of junction between Oxford Street and New Oxford Street. From this point there are two lines of communication with the Strand; one through Bloomsbury Street, the Seven Dials, and St. Martin's Lane, which leads to Charing Cross; and the other through a new opening called Endell Street, continued in front of Covent Garden Theatre, through Bow Street, Charles Street, and Wellington Street, into the Strand, opposite Waterloo Bridge. Nearly parallel with Tottenham Court Road is the line of Gower Street, which is not open for carriages, being stopped by a gate in front of the London University; and between this and King's Cross there are several indirect lines leading to Holborn, through Russell and Bloomsbury Squares. The New Road passes through the centre of Euston Square, on the north side of which is the Terminus of the North-western Railway. Those passengers who, on their arrival at this station, wish to go to the west-end, will find their various routes already recorded in this paragraph. Continuing the line of the New Road, we reach King's Cross, where will be the Terminus of the Great Northern Railway, from which there is a divergent line north-westwards, by the Pancras Road to the eastern side of Camden Town, and a communication with the middle of Holborn by Gray's Inn Lane: the New Road is continued over Pentonville Hill to the Angel at Islington, from whence there are lines of communication to the west-end of Newgate Street, by St. John Street and Smithfield; and to the east-end by Goswell Street and Aldersgate Street. The New Road, from Islington, takes the name of the City Road, and leads direct to the Bank. To the Bank also converge the north-eastern lines of communication, by Shoreditch (in which is the Terminus of the Eastern Counties Railway) and Bishopsgate Street, by Mile End and Whitechapel; and the eastern line by the Mile End Road.

The portion of London on the south side of the Thames presents more intelligible lines of communication, and much more easily remembered than those we have just described. The great Roads from the principal bridges converge at the obelisk in St. George's Fields, or may be described as radiating from the obelisk to the bridges. Taking the former arrangement, we may state that Bridge Street and Westminster Road lead from Westminster Bridge to the Obelisk; Waterloo Road, from Waterloo Bridge to the Obelisk; Blackfriars' Road, from

Blackfriars' Bridge to the Obelisk; Bridge Street, from Southwark Bridge to the Obelisk; High Street and Blackman Street, from London Bridge to the Obelisk.

To facilitate the stranger's acquisition of a knowledge of the localities of London, it may be well to point out some remarkable spots which ought to have their situations impressed upon the memory, so as to make them centres to which other directions may easily be referred.

The north, or Tyburn end of Hyde Park, stands at the extreme of what we have described as the great intersecting line of the metropolis; it communicates with the western suburbs by Bayswater, with the northern by the Edgware Road, with the divergent line of Piccadilly through Hyde Park, and opens the extreme line of communication which runs completely across the city, through Oxford Street.

The southern extremity of Hyde Park communicates through Grosvenor Street, and Wilton Street, with the fashionable squares and streets of Belgravia; through Sloane Street, with Chelsea; and through the old Western Road, with Brompton, Knightsbridge, Hammersmith, Kew, and Richmond; it commences what we have termed the divergent of the great intersectional line, with which the Piccadilly line unites in St. Paul's Churchyard, where it joins Cheapside.

Trafalgar Square, or Charing Cross, is about the middle of this diverging line; the Piccadilly portion of the line coming into it from the west, and the Strand continuing it towards the east. Through St. Martin's Lane there is a direct communication with Holborn, and the northern parts of London; and through Charing Cross and Parliament Street, the great thoroughfare of Westminster passes, leading to Whitehall, Westminster Abbey, the Houses of Parliament, and the principal offices of Government. The National Gallery, and the principal club houses are in the immediate neighbourhood. Wellington Street, which crosses the Strand about the middle, is a place that deserves to be noted. Its northern part leads to Covent Garden Theatre, and, by a slight deviation, to Drury Lane Theatre: and thence, from Bow Street, through Endell Street, to New Oxford Street and the British Museum. The southern portion of Wellington Street leads over Waterloo Bridge to Southwark and Lambeth. In the Waterloo Road is the Terminus of the South-Western Railway, from which are frequent trains to Kew Gardens, Richmond, Hampton Court, and Windsor. In the immediate vicinity are Exeter Hall, where the meetings of the various religious and charitable societies are usually held; and Somerset House, divided between several scientific bodies and various Offices of Government.

Temple Bar is erected at the point of union between the Strand and Fleet Street, and separates the cities of London and Westminster. At the end of Fleet Street, the communication northwards with Holborn is through Chancery Lane, which leads to Lincoln's Inn and the new Chancery Courts, and terminates in Holborn, opposite Gray's Inn. On the south side of this part of Fleet Street is the Temple; and a little further to the east is another line of communication with Holborn, through Fetter Lane.

St. Paul's Churchyard, by some called the lungs of London, is a

central point of some importance to those who wish to acquire a knowledge of the localities and directions of the city. It is entered from the west by Ludgate Hill. There is no passage for carriages at the north side of the church; but this side has many attractions for visitors, since here, and in the adjoining streets, such as Paternoster Row, Amen Corner, Ave Maria Lane, is the great mart for the literature of the empire. Stationers' Hall is placed in a small court, to which there is an entrance from Ludgate Hill. Carriages go round the church on the south side, and passing Watling Street, come into the great trunk line of intersection at the point of junction between Newgate Street and Cheapside. At the north side of this junction is the General Post Office and Money Order Office, from which Aldersgate Street, continued by Goswell Street, leads direct to the New Road and Islington.

The Bank and Royal Exchange form the grand central point of meeting for the great majority of the London Omnibuses; and conveyances may be had from thence in these vehicles to almost any part of the city or suburbs. Turning from these magnificent buildings down King William Street, we reach London Bridge.

Eastward of London Bridge is the course of the way to the Tower and the Docks. Thames Street, which is intersected by the dry arch of the bridge, runs east and west, parallel to the river, with which it communicates by various small streets and lanes, leading to the wharfs. The greater part of the traffic between London and the south-eastern part of England, passes over London Bridge. At its southern extremity is the Terminus of the Brighton, Dover, North Kent, and Greenwich Railways. The Tunnel recently constructed under the Thames is rather less than two miles lower down the river than London Bridge. At the north-eastern side of the bridge is a range of wharfs, where passengers embark in the principal steamers for Greenwich, Woolwich, Gravesend or for distant ports. There is probably no part of the metropolis which will give strangers so complete a notion of the business and bustle of London as this bridge and the localities in its immediate neighbourhood.

We have already mentioned that the best points of guidance for the portion of London south of the Thames, are the bridges and the obelisk. We recommend strangers to study the lines of communication and the points of direction we have indicated on any good map of London; and when they have done so, we are persuaded that they will have no difficulty in finding their way to any locality that they may desire.

CHAPTER III.

RELIGIOUS EDIFICES.

This City Queen—this peerless mass
Of pillar'd Domes, and grey-worn Towers sublime.—*Montgomery.*

THE religious edifices of London have the most prominent and imposing share in its architectural splendour, and from their vast number must interest and surprise the casual visitor; they are, therefore, particularly deserving of notice.

The places of public worship amount to upwards of seven hundred, of which there are three hundred and forty episcopal churches and chapels: twenty are appropriated to the Roman catholics; fourteen to the worship of foreign protestants; and three hundred and seventy to the different sects of protestant dissenters. To complete the enumeration of the religious buildings in London, it may be added that there are eight synagogues for the Jews.

Of these it can only be necessary here to call the attention of strangers to those which, by their size or beauty, distinguish the metropolis; or by some striking peculiarity are calculated to awaken curiosity. Those grand national structures—the Cathedral Church of St. Paul, and the Abbey Church of St. Peter, Westminster—first demand our attention.

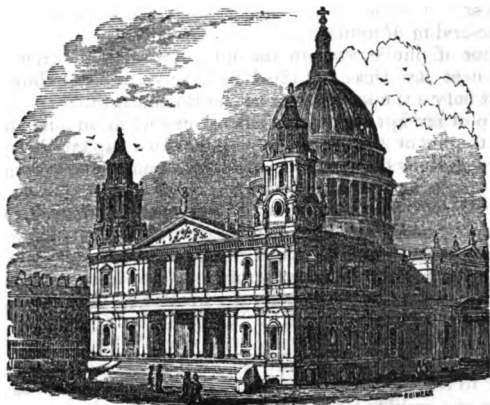
ST. PAUL'S CATHEDRAL.

From its vast dimensions, great height, and commanding position—on an eminence north of the Thames—St. Paul's Cathedral may be regarded as the most conspicuous edifice in the metropolis, while its architectural merits render it one of the most magnificent. The ancient Gothic cathedral, which originally stood in majestic pomp on the same spot, and so eloquently described by Dugdale and Hollar, was destroyed in the great fire of London, in 1666, when the erection of the present building was entrusted to Sir Christopher Wren, under whose direction it was completed in 1715.

In 1673, Wren commenced preparations for the new building, and submitted various designs for the inspection of the King and the commissioners. He also made the beautiful model, which is still preserved in an apartment over the Morning Prayer chapel of the cathedral. This plan was deservedly a favourite with its author, and is in many

respects superior to the one that is executed. The present one is said to have been constructed on the Roman Catholic cathedral plan, through the influence of the king's brother, James, Duke of York, afterwards James II., who wished to have it ready for the revival of the Popish service, on his accession to the throne. The architect, it is said, shed tears at its rejection, and complied with the royal mandate with evident regret.

On the 12th of November, 1673, Wren received the appointment of architect to, and one of the commissioners for the re-building of the cathedral church of St. Paul. In the beginning of 1675, the works were commenced and his skilful and scientific mason, Thomas Strong, made his first contract with the commissioners. By the end of the year the designs were approved, received the signature of the king, and the commissioners; and the architect was allowed to make such variations and improvements as he pleased. The work of destroying the ruins of the ancient structure was also commenced, first by exploding with gunpowder, then by the use of the battering-ram.



WEST FRONT OF ST. PAUL'S.

The first stone of the new cathedral was laid on the 21st of June, 1675, by the architect and his lodge of freemasons. The trowel and mallet used on this occasion, are still preserved in the Lodge of Antiquity, of which Sir Christopher was Master. In 1678, Compton, Bishop of London, issued an address, exhorting all persons to contribute with liberality towards this national undertaking, and his exhortation was eminently successful.

In 1678 the architect set out the piers and pendentives of the great cupola, when the oft-told incident occurred of his accidentally using a fragment of a tombstone, with the word "resurgam" inscribed upon it.

After the death of Charles II., his successor James II. issued a new commission to continue the works, dated February 6th, 1684, that of

Charles having become void by his death. In this instrument the name of the architect was introduced, as before, and the works proceeded with unabated activity. By the latter end of April, 1685, the walls of the choir, with its aisles, being 170 feet long, and 120 feet broad, with the stupendous arched vaults of its crypt were finished, as also the new chapter-house and vestries. The two beautiful circular porticoes of the transepts, which are among the masterpieces of modern architecture, were also brought to the same height and were all built of large blocks of Portland stone.

In June, 1688, the memorable year of the revolution, the building of the cathedral had advanced so far, that the commissioners announced that they had contracted for the timber for roofing the aisles of the choir, which were now ready to receive them. The choir was reported to be finished in 1694, as far as the stone work, and the scaffolding was struck. In the course of the following year, Wren published his friend Robert Bayle's Discourse against customary Swearing, and affixed an order from himself and his brother commissioners, against such an abuse of language by the workmen employed in and about St. Paul's.

On the 2nd of December, 1696, the choir of the new cathedral was opened for divine service on the day of the public thanksgiving for the peace of Ryswick, and the Bishop of Salisbury (Gilbert Burnet) preached before the king and a numerous court.

On February 1, 1699, the beautiful chapel at the north-west portion of the cathedral, now called and used as the Morning Prayer Chapel, was opened for divine service, with appropriate ceremony, and in 1708 the general works of the cathedral had proceeded so near towards completion, that on the 23rd February of that year, Sir Humphrey Mackworth, brought up from the committee to the House of Commons, a report as to the covering of the cupola, and laid several estimates for it before the House of Commons. In 1710, when Sir Christopher had attained the 78th year of his age, the highest or last stone of the lantern upon the cupola was laid by his eldest son, Christopher, attended by their Lodge of Freemasons, with due ceremony. And thus was this noble fabric, lofty enough to be seen at sea eastward, and at Windsor to the west, begun and completed in the space of thirty-five years, by one architect, the great Sir Christopher Wren; one principal mason, Mr. Strong; and under one bishop of London, Dr. Henry Compton: whereas, St. Peter's at Rome, the only structure that can come in competition with it, continued one hundred and fifty-five years in building, under nineteen popes, by twelve successive architects, including Bramante, Raphael, and Michael Angelo, assisted by the Police and interests of the Roman see.

In this year the celebrated controversy began, about the frauds and abuses at St. Paul's, over which the architect so completely triumphed, and in 1718, in the 86th year of his age, and in the 49th of his office as Surveyor-General of the Public Buildings, was this great man displaced from his office to make room for an intriguer of the name of Benson, who has been consigned by Pope to the most distinguished honours of the Dunciad.

The cathedral was left almost untouched till the reign of George III.,

when Mr. Robert Mylne was appointed its conservating architect, and since then C. R. Cockerell, Esq., R.A., has succeeded to that important office, which he now holds, and who so scientifically restored the ball and cross in 1822.

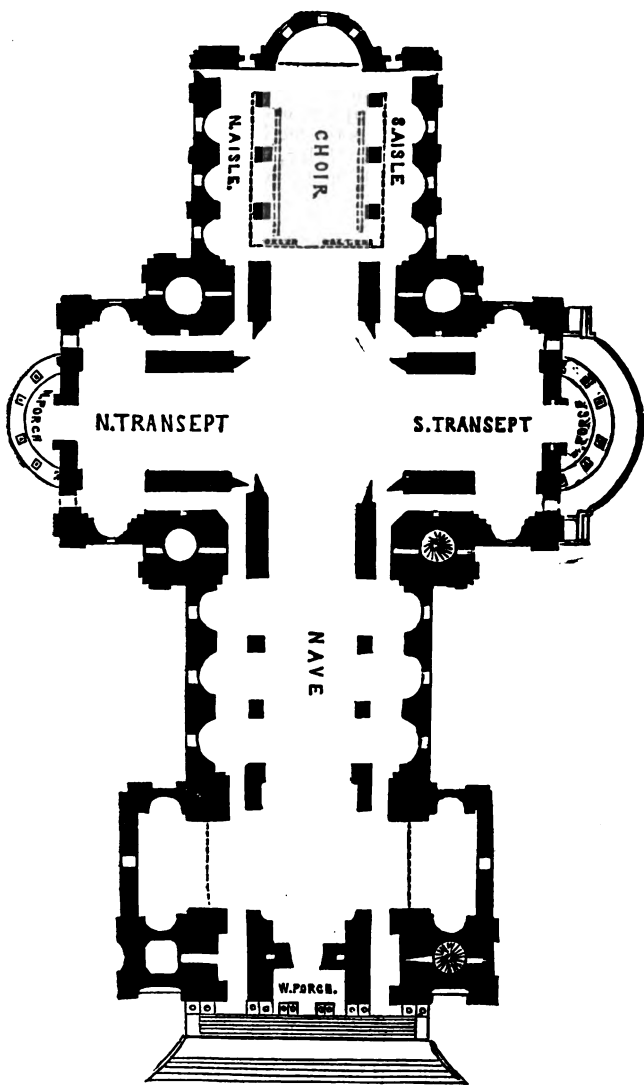
The principal entrance or front, which looks westward, is extremely noble, it is adorned with a rich and beautiful portico, consisting of twelve lofty Corinthian columns, above which are eight columns of the Composite order, ranged in pairs, supporting a triangular pediment, the entablature of which represents the Conversion of St. Paul, sculptured by Bird, in low relief. On the apex of the pediment is a colossal figure of St. Paul, with two of equal size at each end, representing St. Peter and St. James; and along the summit of the front are similar statues of the four Evangelists. The whole rests on an elevated base, the ascent to which is formed by twenty-two steps of black marble. The angles are surmounted by two elegant turrets, of a chaste and uniform character, each terminating in a dome, ornamented with a gilt pine-apple: the south turret contains the clock, the north turret the belfrey. The marble statue in front of the portico, and facing Ludgate Street, represents Queen Anne, in her robes of state, holding in her hands the emblems of royalty, and accompanied by figures representing Great Britain, Ireland, France, and America. It was executed by Francis Bird.

There are two other entrances to the body of the church, facing north and south, at each end of the principal transept. They correspond in their architecture, which consists of a semicircular portico, of the Corinthian order, surrounded by statues of the Apostles. The tympanum of the north entrance exhibits the royal arms and regalia, supported by angels; and that of the south entrance, a phoenix rising from the flames, the work of Gabriel Cibber, in allusion to the reconstruction of the cathedral after the conflagration.

The east end of the church is semicircular; it is ornamented with a variety of fine sculpture, particularly the cipher W. R. within a compartment of palm branches surmounted by an imperial crown, in honour of the then reigning sovereign, King William III. The exterior of the walls consists of rustic works ornamented with two rows of pilasters, the lower of the Corinthian, and the upper of the Composite order. The dome, or cupola, rises in beautiful and majestic proportion where the great lines of the cross intersect each other. The dome is terminated by a lantern and globe; and on the summit of the whole is placed the emblem of the Christian faith.

The cathedral is surrounded by a cast-iron balustrade, which weighs about 200 tons, and cost upwards of £11,000: this rests on a dwarf stone wall, and separates the churchyard from the street.

The general form, or ground-plan, is that of a Greek cross, having a magnificent dome arising from the intersection of the nave and transept. From the external appearance the visitor is inadequately prepared for the effect of the interior; the unexpected loftiness of the vaulting, and of the long range of columns, and piers which hurst unexpectedly on the sight, produces an effect of mingled wonder and surprise. The view upwards into the interior of the dome is extremely striking. It has been so constructed as to show a spacious concave



GROUND-PLAN, OF ST. PAULS.

every way; and from the lantern at the top, the light is poured down with admirable effect over the whole, as well as through the great colonnade that encircles its basement.

At such a moment the inscription over the entrance to the choir, commemorating the architect, has the merit of striking simplicity and truth. It was placed there by Mylne, the architect of Blackfriars' Bridge, and is in Latin, of which the following is a translation:

"Beneath lies CHRISTOPHER WREN, the architect of this church and city, who lived more than ninety years, not for himself alone, but for the public. Reader, do you ask his monument? Look around!"



INTERIOR OF ST. PAUL'S

The choir is separated from the body of the church by handsome iron railings. Over the entrance to it is the organ gallery, and an organ, erected in 1694, by Bernard Schmydt, or Smith, the successful candidate against Harris at the Temple, at a cost of £2,000, and supposed to be one of the finest in the kingdom. It contains 32 stops, and 2123 pipes, and from the peculiar reverberations of the building, its effect is equal to that of one containing double the number of stops. On the south side of the choir is a throne for the bishop; and on the north side another for the lord mayor; besides these there is on each side a long range of stalls. The whole are richly ornamented with carvings by Grinling Gibbons, who was the first, according to Walpole, who succeeded in giving to wood "the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species." In the chancel, or semicircular recess, at the east end, stands the communion table. What is called the altar-piece, has four fluted pilasters painted in imitation of lapis lazuli, and is besides, ornamented with a profusion of gilding; but its appearance is, on the whole, insignificant when

contrasted with the lofty windows above it, and the general magnitude of the choir. It is due, however, to the memory of Wren, to notice, that he had other designs for this part of the building than those which have been realised. "The painting and gilding," says the Parentalia, "of the east end of the church, over the communion table, was intended only to serve the present occasion, till such time as materials could have been procured for a magnificent design of an altar, consisting of four pillars, wreathed, of the richest Greek marbles, supporting a canopy hemispherical, with proper decorations of architecture and sculpture, for which the respective drawings and a model were prepared. Information and particular descriptions of certain blocks of marble were once sent to Dr. Henry Compton, bishop of London, from a Levantine merchant in Holland, and communicated to the surveyor, but unluckily the colour and scantlings did not answer his purpose; so it rested in expectation of a fitter opportunity, else probably this curious and stately design had been finished at the same time with the main fabric." The pulpit and fald-stool, or reading-desk are both fine objects; the former was designed by Mylne, and is richly carved and gilt; the latter is supported by an eagle with expanded wings, standing on a pillar, surrounded by rails; the whole of gilt brass, and is very light and airy.

A circular staircase within the S. W. pier leads by an easy ascent to the Whispering Gallery, which encircles the lower part of the dome at the extreme edge of the cornice. From this situation, the view of the church, the cupola, and the lantern, is strikingly sublime; and here the paintings by Sir James Thornhill, now fast decaying, on the compartments of the dome are seen to the greatest advantage. These designs are illustrative of the most remarkable occurrences in St. Paul's life; his miraculous conversion near Damascus; St. Paul preaching before Sergius Paulus, with the Divine judgment upon Elymas, the sorcerer; the reverence offered to Paul and Barnabas at Lystra by the priests of Jupiter; the imprisonment of Paul and Silas at Philippi, with the conversion of the gaoler; Paul preaching to the Athenians; the magic books of the Ephesians burnt; St. Paul's defence before Agrippa and Bernice; his shipwreck at Melita.

The Whispering Gallery takes its name from the well-known reverberation of sounds; so that the softest whisper is accurately and loudly conveyed to the ear at the distance of 100 feet, the diameter of the dome in this part. If the door be shut forcibly, it produces a strong reverberation similar to thunder. The same staircase communicates with the galleries over the north and south aisles of the nave, containing the library and model-room.

The Library was furnished with a collection of books by Bishop Compton, whose portrait is preserved here; but the flooring, consisting of upwards of 200 pieces of oak, is pointed out as the object most deserving the attention of a casual visitor. The corresponding room in the north gallery contains a model of the beautiful altar-piece intended by the architect to ornament the east end of the church; and a large model for this building in the style of a Grecian temple. This room contains also some of the funeral decorations used at the interment of Lord Nelson.

The Clock-works are well deserving the attention of the curious. The pendulum is 14 feet long, and the weight at the end is 1 cwt. ; the dials on the outside are regulated by a smaller one within; the length of the minute-hands on the exterior dials is 8 feet, and the weight of each 75 pounds; the length of the hour hands is 5 feet 5 inches, and the weight 44 pounds each; the diameter of the dials is 18 feet 10 inches, and the length of the hour figures 2 feet 2½ inches. The fine-toned bell which strikes the hours is clearly distinguishable from every other in the metropolis, and has been distinctly heard at the distance of 20 miles. It is about 10 feet in diameter, and is said to weigh 4½ tons. It is inscribed "Richard Phelps made me." This bell is tolled on the death of any member of the royal family, of the lord mayor, the bishop of London, or the dean of the cathedral. The weight of this bell is 14,474 pounds.

The Ball and Cross surmounting the lantern, re-erected in 1822, are constructed, as to outline and dimensions, on the same plan as the originals; but the interior has been much improved by the substitution of copper and gun-metal bands for those of iron. The whole height of the copper-work, which weighs about 4 tons, is 27 feet. The iron spindle in the centre, and standards to strengthen the copper-work, weigh about 3 tons, forming a total weight of above 7 tons. The old ball, which has been removed to the Colosseum, measuring 6 feet 2 inches in diameter, was made of 14 pieces; whilst the new ball, measuring 6 feet, and weighing about half a ton without its ornaments or standards, is constructed of only 2, a fair demonstration of the improved state of science. It is capable of containing 8 persons. The old ball, including the spindle, standards, &c., weighed 2½ tons, and the cross 1½. The ascent to the ball is formed of 616 steps, of which the first 280 lead to the whispering gallery. From the whispering gallery the visitor ascends to the stone gallery, which surrounds the exterior dome above the colonnade; and from this elevation, when the atmosphere is clear, the view around is magnificent. As the staircase above this becomes very steep, narrow, and dark, not many visitors can be prevailed on to go higher; and yet there is much to repay both the trouble and apprehension attending the ascent. In the crown of the dome there is a circular opening, from which the superstructure of the cone and lantern, and the cross, rise nearly a hundred feet higher. Around the exterior base of the cone there is a railed gallery, called the Golden Gallery, from which there is a more extended, and, on account of the increased diminution of individual objects, a more curious, view of the busy world beneath. If the visitor's head is steady enough to master the feeling of dizziness which overpowers most people at so great an elevation, and makes them feel that the only pleasure in going up is the pleasure of coming down again, he may even ascend by ladders into the lantern itself, and from the bull's-eye chamber, extend his survey far into the country on every side.

In descending from this lofty perambulation, the visitor, when he reaches the whispering gallery, may return to the lower part of the church by a different staircase from that by which he ascended, called the Geometrical Staircase. It is, however, seldom used, and is chiefly resorted to by the curious in architectural matters, on account of the

angularity and skilfulness of its construction. The stairs go round the concave in a spiral direction; and the base is a circle inlaid with black and white marble, in the form of a star.

About the year 1790, a scheme was suggested, and has since been carried into effect, which has succeeded in breaking the monotonous uniformity of the architectural masses in the cathedral, by the introduction of Monuments and Statues in honour of the illustrious dead, and has added materially to the interest excited in the mind of the visitor. The first erected being that to the memory of John Howard, opened to the public in 1796.

Many of the monuments which are ranged around to the memory of distinguished men, particularly naval and military heroes, are of great merit; but there are some to which grave objections may be taken, both for inappropriate design and defective execution. Those which, from their historical associations, or beauty, as works of art, are most likely to attract the attention of visitors, are the monuments of Nelson, Collingwood, Cornwallis, Abercrombie, Howe, Rodney, Heathfield, and Sir John Moore, Bishops Heber and Middleton, Sir W. Jones, Sir J. Reynolds, Dr. Johnson, and Howard, the philanthropist. The inscription on the last-named monument is from the pen of the late Samuel Whitbread, Esq. M.P., and well deserves to be transcribed.

"This extraordinary man had the fortune to be honoured while living in the manner which his virtues deserved. He received the thanks of both Houses of the British and Irish Parliaments, for his eminent services rendered to his country and to mankind. Our national prisons and hospitals, improved upon the suggestions of his wisdom, bear testimony to the solidity of his judgment, and to the estimation in which he was held. In every part of the civilized world, which he traversed to reduce the sum of human misery, from the throne to the dungeon, his name was mentioned with respect, gratitude, and admiration. His modesty alone defeated various efforts which were made during his life to erect this statue, which the public has now consecrated to his memory. He was born at Hackney, in the county of Middlesex, September 2nd, 1726. The early part of his life was spent in retirement, residing principally upon his paternal estate, at Cardington, in Bedfordshire, for which county he served the office of Sheriff, in the year 1773. He expired at Cherson, in Russian Tartary, on the 20th January, 1790, a victim to the perilous and benevolent attempt to ascertain the cause of, and find an efficacious remedy for, the plague. He trod an open but unfrequented path to immortality, in the ardent and unremitted exercise of Christian charity. May this tribute to his fame excite an emulation of his truly glorious achievements!"

Descending from the body of the church, the visitor is conducted to the crypt, used as the place of sepulture for such as are interred in the cathedral. It is a large, dry, and well-lighted space, with massive arches, some of the pillars of which are forty feet square; forcibly illustrating, by their solidity, the immense weight and magnitude of the edifice they help to sustain. Here, besides the remains of the illustrious men whose monumental records we have named above, are preserved some fragments of the wreck of the old cathedral, which, having been thrown aside after the great fire, have since been recovered and placed in a recess under the east window of this subterranean

vault. Among them is the effigy of John Donne, D.D., author of the well-known Satires, by Nicholas Stone. The figure of the poet is in a winding sheet, and was originally depicted rising from a vase, executed from a painting made by Donne's directions, who, it is said, when near death, wrapped himself in a shroud, and was so portrayed as a corpse, standing upon an urn. Here are also the effigies of Sir Nicholas Bacon, in full armour; Sir John Wolley, and his lady; Sir Christopher Hatton, Lord Chancellor, in armour; and the mutilated bust of Dr. John Colett, of whom it was formerly inscribed on his tomb that he was "Doctor of Divinitie, Dean of Pawle's, and the only founder of Pawle's Schole, who departed this lyeffe Anno Domini 1519." The school referred to is that still existing at the east end of the Cathedral, which, though called St. Paul's, is dedicated to the child Jesus, and entirely unconnected with the cathedral establishment.



NELSON'S TOMB.

But the chief object of interest in these subterranean vaults is the tomb of Nelson, in the middle avenue of the crypt, immediately under the centre of the dome. The sarcophagus of black marble was designed for Cardinal Wolsey, for his own entombment, in St. George's Chapel,

at Windsor; it is surmounted with a cushion and coronet, and on the pedestal are the words

HORATIO VISC. NELSON.

The body of Lord Collingwood reposes under an altar tomb, near that of his illustrious commander, and much-esteemed friend.

In the south aisle of the crypt, is the low tomb of Sir Christopher Wren, supposed to mark the spot where the high altar formerly stood. Here, too, lie interred, the architects of Blackfriar's and Waterloo Bridges. Robert Mylne, (d. 1811.) and John Rennie, (d. 1821.) as also in contiguous graves, those eminent painters, Sir Joshua Reynolds, (d. 1792.) James Barry, (d. 1806.) John Opie, (d. 1807.) Benjamin West, (d. 1820.) Henry Fuseli, (d. 1825.) and Sir Thomas Lawrence, (d. 1830.)

	<i>Feet.</i>
The dimensions from east to west, within the walls . . .	510
From north to south, within the doors of the porticoes . . .	282
Its height within, from the centre of the floor to the cross . . .	340
Ditto, from the vaults below	404
The circumference of the dome within is	300
The diameter of the ball	6
From the ball to the top of the cross	30
The breadth of the western entrance	100
The diameters of the columns of the porticoes	4
The height to the top of the west pediment under the figure of St. Paul	120
The height of the towers of the west front	287
The circumference of the clock dial	57
The length of the minute hand	8
The length of the hour figures	2ft. 2½in.

The Choral Service is performed daily in great perfection at St. Paul's. The service commences at three-quarter's past nine precisely in the morning, and at a quarter past three in the afternoon; when the solemn harmonies of Tallis, Gibbons, and Purcell, the lighter compositions of Boyce and Kent, and the sublime choruses of Handel, may be heard with the fullest effect: but the greatest treat for the admirers of sacred harmony, is the music-meeting in the month of May, for the benefit of widows and orphans of necessitous clergymen. Handel's grand Dettingen Te Deum, several of his most beautiful choruses, and an appropriate anthem by Dr. Boyce, are performed by a powerful orchestra, supported by the principal gentlemen, both clerical and lay, belonging to the three choirs of St. Paul's, Westminster Abbey, and the Chapel-royal, who make a point of attending on this occasion, and render their gratuitous assistance. The lord mayor, most of the bishops, and many other distinguished characters, attend as stewards. The doors open at ten, and divine service commences at twelve o'clock. A public rehearsal of this music always takes place a day or two before the meeting. The terms of admission are advertised in the daily papers. The cathedral is likewise open for service every day, except on Sundays, at eight in the morning.

In 1782, the assemblage of the children, clothed and educated in the parochial schools, took place for the first time in St. Paul's, where they have since annually been collected, and the effect of such a scene as that presented by the interior of St. Paul's on these occasions, could not be matched throughout the world. The picturesque aspect of between 5,000 and 6,000 children, dispersed on raised platforms round the gigantic nave of the cathedral, the tiers of benches gradually elevated to more than half way up the height of the pillars upon which the dome reposes—decked out in party colours, with banners to represent the various schools from which they are sent as missionaries—the boys separated from the girls, and the whole mass arranged with an eye to symmetry and pleasing contrast, is easier to insist upon than describe; and when to this is added a dense and animated crowd of nearly 10,000 visitors, who fill the interior to the extremities, while in the back-ground, the great organ, with its pendant choir of 70 or 80 singers, arrayed in white surplices, serves to complete the picture, the magnificence of the coup d'œil may be well imagined.

The following beautiful lines were written on that occasion, by that eccentric, but powerful artist, Blake.

Tw'as on a Holy Thursday, their innocent faces clean,
The children walking two and two, in red, and blue, and green :
Grey-headed beadles walk'd before with wands as white as snow,
Till into the high dome of Paul's they like Thames' water flow.

Oh, what a multitude they seem'd, these flowers of London town,
Seated in companies they sit, with radiance all their own ;
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of heaven among ;
Beneath them sit the aged men, wise guardians of the poor :—
Then cherish pity lest you drive an angel from your door.

The doors are opened a quarter of an hour before the beginning of each service, without charge. At all other hours, visitors may gain admittance by the door of the northern portico; and on paying the stated fees, they are at liberty to view any or all of the objects of interest within the sacred edifice. From twelve to one is a very favourable time for visiting this building, for not only is the light stronger, and the atmosphere less chilly and damp, but at that time a person attends daily to wind up the clock, who can afford some curious explanations respecting it.

To view the Monuments and Body of the Church, 0 2
To the Whispering Gallery and the two Outside Galleries, 0 6
To the Bell-chamber within and the two Outside Galleries, 1 0
To the Library, Great Bell, Geometrical Staircase, and Model Room, 1 0
Clock, 0 2
Crypt or Vault, 1 0
Total, 4 4



WESTMINSTER ABBEY.

From hence we may that antique pile behold,
Where royal heads receive the sacred gold;
It gives them crowns, and does their ashes keep
There made like gods, like mortals there they sleep;
Making the circle of their reign complete,
There suns of empire, where they rise they set!—*Waller.*

Westminster Abbey may not inaptly be called the pantheon of the glory of Britain, for it is its monuments and remains which render the Abbey so precious to Englishmen and the whole civilised world. Here lie nearly all our kings, queens, and princes, from Edward the Confessor to George II. At the mention of its very name what a crowd of thoughts rush upon the mind; here kings and sculptors, princes and poets, philosophers and warriors, aged men and budding youth, the vulgar great and the author of imperishable strains, have silently ~~shouldered~~ ^{shouldered} into dust, and, enduring, marble, embalms, their memory. Here the rival statesmen and at peace, and the tongue of the orator is ~~sun's~~ ^{sun's} here, side by side, rest the crowned head and the chancellor; the archbishop and the actor; the philanthropist and the naval hero; the divine and the physician; the queen and the actress. Here the Roman Catholic Magnate has celebrated mass with more than Eastern splendour, and here the Puritan hath poured forth his fervent, but lowly, exhortation. Here the dread sentence of excommunication has been ~~leached~~ ^{leached} forth in all its terrors; and here the first English Bible issued from the press. Here the magnificence and pomp of the regal coronation have followed the solemn and beautiful burial service for the dead; and here the pealing organ and the swelling choir, reverberating through the lofty grey-grown aisles, attunes the mind to solemn thoughts, and sobriety of demeanour.

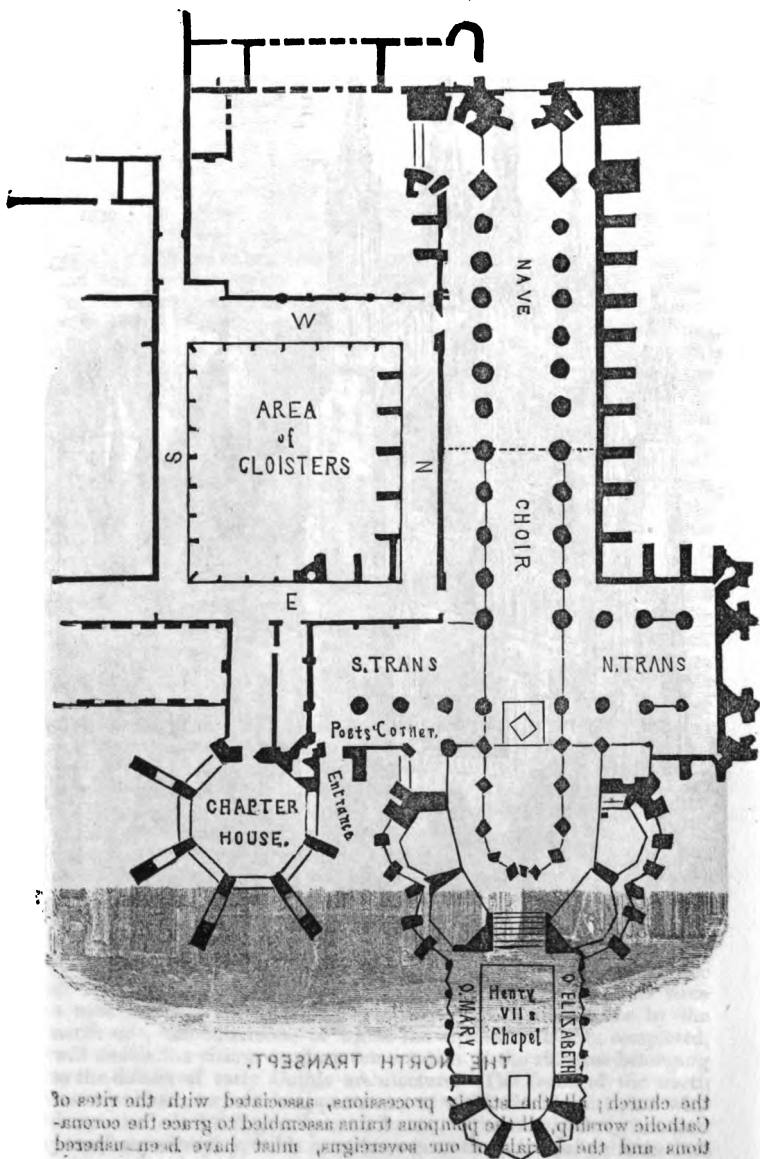
This truly noble specimen of Gothic architecture was originally founded in the seventh century, by Sebert, King of the East Saxons, in the year 610; but being afterwards destroyed by the Danes, it was rebuilt by King Edgar in 958. Edward the Confessor again rebuilt the abbey and cathedral on a more extended scale, in 1066, when Pope Nicholas II. constituted it the place of inauguration of the kings of England, and gave it the form of a cross, which thenceforward became the usual form for cathedral building in England. Henry III. greatly enlarged the abbey in 1245, and commenced building the present church, which was continued by Edward I., as far as the extremity of the choir; the nave and east part were erected in succeeding reigns, and the western towers were completed by Sir Christopher Wren, but the most remarkable addition made to it was the chapel of Henry VII., which, though in itself an architectural gem unequalled in England, does not harmonize with the original design. In the general plunder of monasteries and church property, which distinguished the reign of Henry VIII., Westminster Abbey suffered severely; but it was treated still worse by the Puritans, in the great civil war, it being used as barracks for the soldiers of Parliament, who wantonly destroyed and mutilated many of the tombs and monuments that adorned the various chapels; the altars in these chapels to the saints were thrown down, the images broken, and the rich stained windows shattered into fragments. The restoration of this great national edifice was entrusted to Sir Christopher Wren, who performed his task with such ability, that the building was greatly improved, both in solidity of structure and majesty of effect, he having added the two towers at the west end. "These towers," says the poet Gray, "are after designs by Sir Christopher Wren, who also made drawings for a spire of twelve sides, which is to be built hereafter. Neither this master, nor the great Inigo Jones, are at all to be admired in their imitations of the Gothic style. This front of the Abbey has no detached columns, or other pierced works of carving, to which the true Gothic owes its lightness: and there is, besides, a mixture of modern ornaments entirely inconsistent with this mode of building; such as the broken scroll pediments, supported by consoles, with masques and festoons, over the ward apertures, designed for the cornices over the great door, &c. In all the flank views of the edifice the two towers seem to unite, and appear as one square, low, and heavy steeple." During the progress of this re-edification, several curious and ancient monuments were brought to light, which may still be seen: amongst others, the Mosaic pavement, executed under the directions of Richard de Ware, Abbot of Westminster, in 1360, now in front of the altar in the choir.

The best external view of the abbey is obtained from the open space in front of the western entrance, where the two great towers have a most sublime and imposing effect: passing round thence by the north side, the buttresses, of which the repairs have been completed, will enable the visitor to form some notion of the richness belonging to the details of early Gothic architecture. The front of the north transept has a very noble appearance, to which the elegant rose window, rebuilt in 1722, greatly contributes. "For nearly three hundred years," says Brasley, "this must have been the principal entrance into



THE NORTH TRANSEPT.

the church; all the stately processions, associated with the rites of Catholic worship, all the pompous trains assembled to grace the coronations and the burials of our sovereigns, must have been ushered



GROUND-PLAN OF WESTMINSTER ABBEY.

beneath its porch to give interest and effect to the solemnities within." The contrast of the more elaborate tracery and delicate workmanship of Henry VII.'s Chapel is, however, very great: but passing this over, we come round to the eastern entrance, at Poet's Corner.



SOUTH AISLE OF THE NAVE.

The best view of the interior is obtained from the great western door. The body of the church presents an impressive appearance, the whole design of the edifice being at once opened to the view of the spectator, with its lofty roof, beautifully disposed lights, and long arcades of columns. These pillars terminate towards the east in a sweep, thereby enclosing the chapel of Edward the Confessor in a kind of semicircle, and excluding all the rest. On the arches of the pillars are galleries of double columns, fifteen feet wide, covering the side-aisles, and lighted by a middle range of windows, over which there is an upper range of larger windows; by these, and the under range, with the four capital windows, the whole fabric is so admirably lighted, that the spectator is never incommoded by darkness, nor dazzled by glare.

In 1735, the great west window was filled with stained glass, representing Abraham, Isaac, and Jacob; Moses and Aaron, and the twelve patriarchs; the arms of King Sebert, King Edward the Confessor, Queen Elizabeth, King George II., and Dean Wilcocks, Bishop of Rochester. To the left, in a smaller window, is a painting of one of our kings (supposed of Edward the Confessor); but the colours being of a water-blue, no particular face can be distinguished.

In the window on the other side is a figure representing Edward the Black Prince. The three windows at the east end contain each two figures. In the left window, the first figure represents our Saviour, the second the Virgin Mary, the third Edward the Confessor, the fourth St. John the Baptist, the fifth St. Augustine, and the sixth Melitus, Bishop of London, in the right hand window. The north, or rose window, was put up in the year 1722, and represents our Saviour, the twelve apostles, and the four evangelists; the latter, with their emblems, lie down, two on each side. In 1847, the gorgeous south, or marigold window, was filled with stained glass, from designs of Messrs. Ward and Nixon. In the centre is the word "JEHOVAH," surrounded by angels; and in the circle of surrounding light are thirty-two subjects illustrative of the principal incidents, miracles, and events in the life and sufferings of the Redeemer. In the twelve lower lights are subjects from Old Testament history. The window of stained glass in Henry V.'s chantry, was filled at Dean Ireland's expence; the armorial bearings are those of Edward the Confessor, Henry III., Henry V., the arms of Queens of England, and at the very top of the window those of the Dean.

THE CHOIR.

The choir is fitted up with oak stalls, in the style of architecture of the time of Edward III., from designs by Mr. Blore, the Abbey architect, admirably executed by Mr. Ruddle, of Peterborough.

The Dean and Sub-dean's stalls are on either side of the arch, and are alike in general design, but that of the Dean being more elaborate in ornamental detail. They are octagonal in plan, and have projecting groined canopies, with pediments springing from moulded shafts with carved caps; above the canopies rise an octagonal turret with a spire. The arch is enclosed under a triangular pediment, the space between the pediment and arch being filled with tracery; the centre of which is a cinque foil enclosing a shield bearing the arms of Edward the Confessor; the ground of this is carved, and the hollows of the pediment and arch mouldings are filled with the four-leaved flower peculiar to the style.

The Canon's stall have groined canopies with pediments, and the space between the pediment and canopy is filled with open tracery; the canopies spring from slender moulded shafts with carved capitals, and are separated by buttresses terminating in pinnacles between the pediments.

The pew fronts are worked into tracery with deep mouldings, and the panels are divided into compartments by buttresses decorated with tracery, crockets, and finials.

The caps and poppy heads of the desk ends, and the ornamental accessories of the stall work and pews, are carved, to represent the foliage of ivy, maple, oak, willow, hop, vine, &c. The carving and tracery exhibit a great variety of design, and are entirely the production of hand labour; the total number of stalls is fifty-two.

The organ, which formerly stood in the centre, and consequently obstructed the view from west to east, was, in 1848, entirely rebuilt

by Mr. Hill, New Road, London. It is placed on the north, south, and east sides of the screen, and has three cases. The two principal cases, viz., those under the north and south arches, contain, respectively, the "grand" and "swell" organs. The small case on the east side of the screen facing the choir, contains the "choir" organ. The organist sits behind the latter organ, where the manuals, or key boards, are placed. It may be easily imagined, that to connect these distinct organs with the manuals, and thus bringing them under the command of the performer, was an undertaking of no ordinary difficulty. It has, however, been successfully accomplished by Mr. Hill, who has by means of a nice mechanical adjustment, succeeded in producing a perfectly easy and light touch. The instrument is now considered one of the finest, as regards tone and construction, in the kingdom; the number of stops being thirty-seven.

The solemn offices of crowning and enthroning the sovereigns of England, take place in the centre of the sacrarium, and beneath the lantern is erected the throne at which the peers do homage. When the crowns are put on, the peers and peeresses put on their coronets, and a signal is given from the top of the Abbey for the Tower guns to fire at the same instant.

In the pavement before the altar is an extremely curious Mosaic work; generally it consists of circles, squares, and parallelograms, within gullioche borderings, intersecting each other; and is said to have been brought from Rome, by Abbot Ware, after the church was re-built by Henry III. and Edward I. The materials are tessere of porphyry, jasper, alabaster, Lydian, and serpentine marbles, stained blue glass, and other substances.

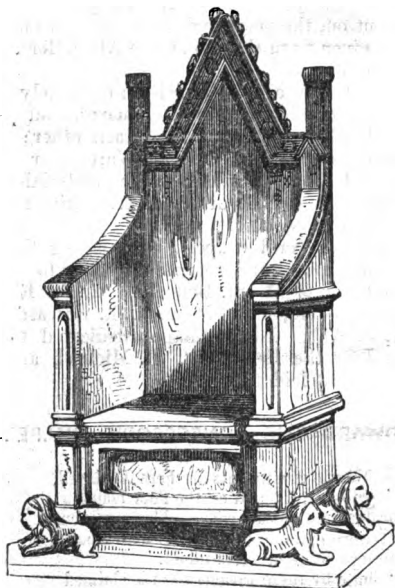
The names of the several chapels, surrounding the choir beginning from the south cross, and so passing round to the north cross, are in order as follows:—1. St. Benedict; 2. St. Edmund; 3. St. Nicholas; 4. Henry VII.; 5. St. Paul; 6. St. Edward the Confessor; 7. St. Erasmus; 8. Abbot Islip's Chapel, dedicated to St. John the Baptist; 9. St. John the Evangelist, St. Michael, and St. Andrew. The three last are now laid together.

EDWARD THE CONFESSOR'S CHAPEL.

Marble monuments are here displayed,
Thronging the walls; and on the floor beneath
Ssepulchral stones appear, with emblems graven,
And foot-worn epitaphs; and some with small
And shining effigies of brass inlaid.
—The tribute by those various records claimed
Without reluctance do we pay,—and read
The obituary chronicle of birth,
Office, alliance, and promotion—all
Ending in dust.—*Rogers.*

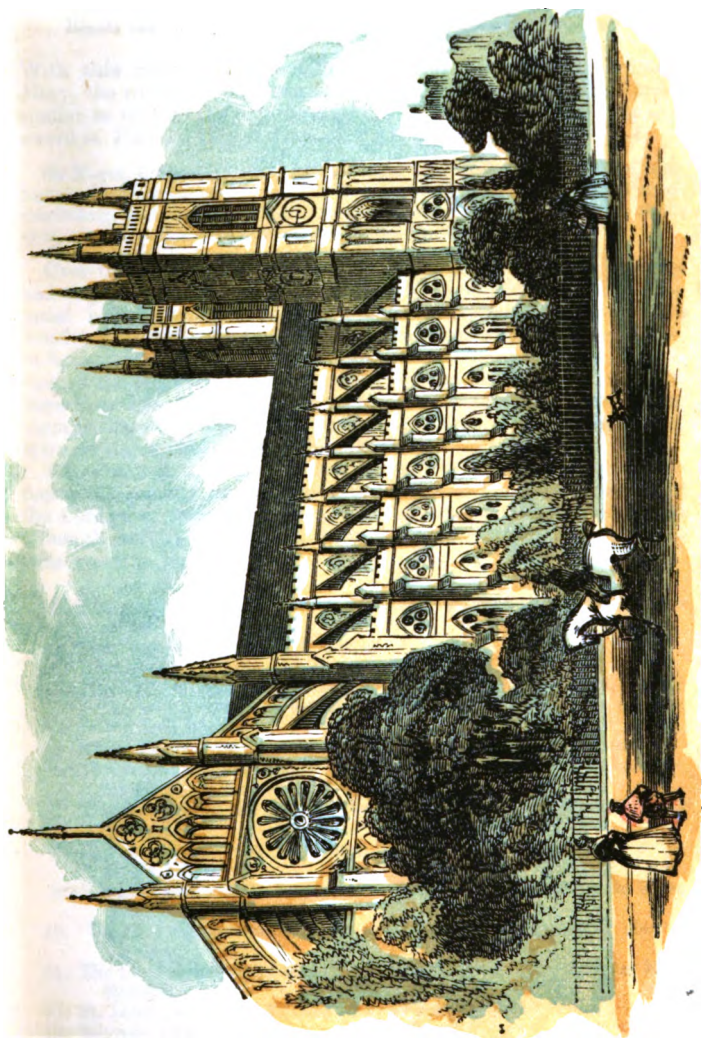
The chapel of Edward the Confessor stands, as it were, in the centre, and is inclosed in the body of the church. It is situated behind the altar at the east end of the choir, and is not only the most

ancient, but the most remarkable. It contains the tessellated shrine of St. Edward, its saintly founder, whose remains are inclosed within an iron-bound chest in the upper part, it is an exquisite specimen of workmanship, executed by Pietro Cavallini, by order of Henry III., upon the canonization of Edward by Pope Alexander III., who enjoined "that his body be honoured here upon earth, as his soul is glorified in heaven," but now sadly dilapidated. Before this shrine a lamp was kept continually burning; on one side stood an image of the Virgin, in silver, adorned with two jewels of immense value, presented by Eleanor, Queen of Henry III.; on the other side was placed an image of the Virgin carved in ivory, presented by Thomas a Becket. The miracles and marvels relating to this shrine would fill a volume. In this chapel the body of Eleanor, Queen of Edward I., lies buried, so renowned in history for sucking the poison from a wound given to her royal husband in the Holy Land, by the hand of an assassin.



CORONATION CHAIR.

One of the principal objects of interest here deposited, is the Coronation Chair of the sovereigns of England, made in the reign of Edward I. to contain the famous stone on which the inauguration of the Scottish kings was performed, and which Edward I. brought from Scone, in



WESTMINSTER ABBEY.

Perthshire, in 1297, according to the old rhyming chronicle—

“Kyng Edward wyth the lang shanks fro Scotland hit fette,
Beside the shryne of Seynt Edward at Westminster het hit sette.”

With this chair is kept another, made for the coronation of Queen Mary, the consort of William III.; it is wholly unornamented, but is similar in form to the more ancient one. Here are also kept the iron sword of Edward III., and a part of his shield.

Sir Roger, in the next place, laid his hand upon Edward III.'s sword, and, leaning upon the pommel of it, gave us the whole history of the Black Prince; concluding, that in Sir Richard Baker's opinion, Edward III. was one of the greatest princes that ever sate on the English throne.—*Addison*.

Over the arched recess occupied by the tomb of Henry V. is a large and elegant chantry. This is entered by two staircases within octagonal towers, ornamented with statues and pierced tracery. On a wooden bar, that extends between the entrance-towers, is the casque, or helmet, which Henry wore at the battle of Agincourt, and fastened against the large columns at the sides are his shield and war-saddle. Several models of buildings and monuments are preserved here; among them is that designed by Sir Christopher Wren, for erecting a lofty spire on the central tower of this church.

The screen of the chapel is adorned with several statues, and with fourteen legendary hieroglyphics illustrative of the life and visions of the Confessor, executed in basso-relievo. They are very curious, and although wofully dilapidated, deserve a minute inspection. The subjects are—

1. The prelates and nobility swearing fealty to Edward when in his mother's womb.
2. The Birth of Edward the Confessor.
3. His Coronation.
4. The alarm of King Edward at the appearance of the devil dancing upon the money collected for the payment of Dane-Gelt. The figure of the devil is gone.
5. Edward's generous admonition to the thief purloining his treasure.
6. The miraculous appearance of our Saviour to King Edward when partaking of the Sacrament of the Eucharist.
7. The drowning of the King of Denmark, as beheld in a vision by King Edward.
8. The quarrel between Tosti and Harold, Earl Godwin's sons, at the king's table.
9. Edward's vision of the Emperor Theodosius before the cave of the Seven Sleepers.
10. St. John the Evangelist, in the garb of a pilgrim, requesting alms of the king.
11. The blind men restored to sight by washing in the water used by King Edward.
12. St. John giving King Edward's ring to the pilgrims.
13. Pilgrims returning the ring to King Edward.
14. The Dedication of Edward the Confessor's church.

The whole is thought to have been erected in the reign of Henry VI.

Henry IV. was seized with his last illness while paying his devotions at St. Edward's shrine. He was taken from the chapel to one of the abbot's chambers, called the "Jerusalem Chamber," adjoining the south-west tower, in which he expired. "He became so syke," says Fabyan, "whyle he was makying his prayers, to take there is leve, and so to spede hym vpon his iourney, that such as were aboute him feryd that he wouide have dyed right there; wherefore they, for his comfort, bare him into the Abbottes place, and lodged him in a chamber, and there, upon a paylet, layde hym before the fyre."

King Hen.—Doth any name particular belong
Unto the lodging where I first did swoon?

Warwick.—'Tis called Jerusalem, my noble lord!

King Hen.—Laud be to God! even there my life must end.
It hath been prophesied to me many years
I should not die but in Jerusalem,
Which vainly I supposed the Holy Land.
But bear me to that chamber, there I'll lie,
In that Jerusalem shall Henry die.—*King Henry IV. Part II.*

The coronation of all the kings and queens of England have taken place in the abbey; and even when a monarch had been crowned previously in another place, as in the case of Henry III., whose coronation took place at Gloucester, it was thought proper to have the ceremony again gone through at Westminster, in the presence of the nobles, and the chief ecclesiastical dignitaries of the land; the archbishop always officiating in the august ceremonial.

In the year 1170, a coronation of a somewhat curious description took place here. Henry II. having obtained leave of a general assembly of his principal subjects at Windsor, had his eldest son, Henry, crowned king in the abbey church. This ceremony appears to have taken place at the request of the son, whose subsequent ingratitude was a base return to his father. Holinshed in his Chronicles fully describes the coronation, and the circumstances attending on it. "The coronation," says he, "was held in the great hall at Westminster, and King Henry, the father, served his sonne at the table as sewer (or waiter), bringing up the boar's head with trumpets before it, according to the manner; whereupon the young man, conceiving a pride in his heart, beheld the standers by with a more stately countenance than he was wont. The archbishop of York, who sat by him, marking his behaviour, turned to him, and said: 'Be glad my good sonne, there is not another prince in the world, that hath such a sewer at his table;' to this the new king answered, as it were disdainfullie thus:

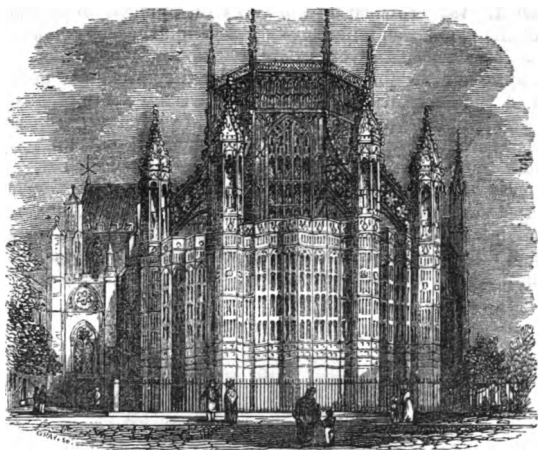
Why dost thou marvel at this? My father in doing it, thinketh it no more than becometh him; he being born of princely blood only on the mother's side, serveth me that am a king born, having both a king to my father, and a queen to my mother.' Thus the young man, of an evil and perverse nature, was puffed up in pride by his father's unseemly dooing." This young prince did not live to possess the crown, for rebelling against his father, he fled to the continent, where he soon after died.

Richard I. was crowned in the abbey on Sunday, September 3rd, 1189, and the event was unfortunately distinguished by a massacre of the Jews. Richard had given orders that none of them should be allowed to approach the abbey while the solemnity was being performed, "for fear of the enchantments which they were wont to practise;" but some of the principal Jews having failed to observe the injunction, the people committed great outrages upon their persons and property the Londoners slew many within the city, and burnt their houses Richard was twice crowned in the abbey; for having undertaken a war against France, he was taken prisoner, and confined in that country for many years; at last, however, he obtained his release on payment of a heavy fine, and, returning to London, was again crowned at Westminster, in the year 1197.

ENGLISH SOVEREIGNS,

CROWNED AT WESTMINSTER ABBEY, WITH THE DATE OF THEIR CORONATION.

Harold II., Jan. 5, 1066	Queen Isabel of France, Nov. 14, 1497
William the Conqueror, Dec. 25, 1066	Henry IV., Oct. 13, 1399
Queen Maud of Flanders, April 22, 1068	Queen Joan of Navarre, Jan. 26, 1403
William II., Sept. 26, 1087	Henry V., April 9, 1413
Henry I., August 5, 1100	Queen Catherine of France, Feb. 24, 1421
Queen Maud of England, Nov. 11, 1100	Henry VI., Nov. 6, 1429
Queen Adeliza of Brabant, Jan. 30, 1121	Queen Margaret of Anjou, May 30, 1445
Stephen, Dec. 26, 1135	Edward IV., June 29, 1461
Queen Maud of Boulogne, March 22, 1136	Queen Elizabeth Woodville, May 26, 1665
Henry II., Dec. 19., 1154	Richard III., July 6, 1483
Prince Henry, son of Henry II., June 16, 1170	Henry VII., Oct. 30, 1485
Richard I., Sept. 3, 1189	Queen Elizabeth of York, Nov. 25, 1487
John, May 27, 1199	Henry VIII. and Queen Catherine of Arragon, June 24, 1509
Queen Isabella of Angouleme, Oct. 8, 1200	Queen Anne Boleyn, June 1, 1533
Henry III., (second time) May 17, 1220	Edward VI., Feb. 20, 1547
Queen Eleanor of Provence, Jan. 20, 1236	Queen Mary, Sept. 30, 1553
Edward I. and Queen Eleanor of Castile, August 19, 1274	Queen Elizabeth, Jan. 15, 1558
Edward II. and Queen Isabel of France, Feb. 23, 1307	James I., July 25, 1603
Edward III. Feb. 2, 1327	Charles I., Feb. 2, 1625
Queen Philippa of Heinhault, April, 1327	Charles II., April 23, 1661
Richard II., July 16, 1377	James II., April 23, 1685
Queen Anne, of Bohemia, Jan. 22, 1382	William and Mary, April 11, 1689
	Queen Anne, April 23, 1702
	George I., Oct. 20, 1714
	George II., Oct. 11, 1727
	George III., Sept. 22, 1761
	George IV., July 19, 1821
	William IV., Sept. 8, 1831
	Queen Victoria, June 28, 1838



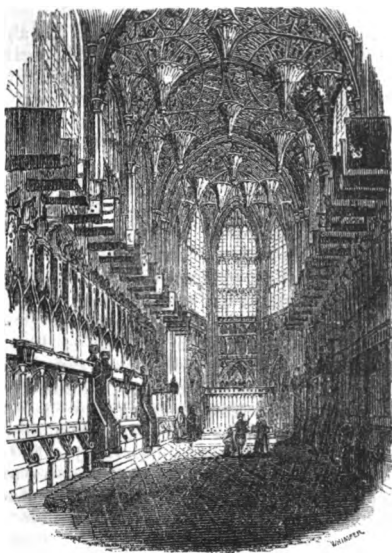
HENRY VII.'S CHAPEL.

This magnificent chapel, which adjoins the east end of the Abbey Church, and communicates with the ambulatory by a flight of several steps, was erected by the monarch whose name it bears, as the place of sepulture for himself and the royal blood of England; and till the reign of Charles I., no person but those of royal blood, was suffered to be interred there. It was commenced in 1503. The first stone having been laid by John Islip, Abbot of Westminster, in the presence of that monarch, and completed in 1512; and is one of the most exquisite specimens of florid Gothic in the world. The exterior is adorned with fourteen octagonal towers, jutting from the building in different angles, and ornamented with a profusion of sculpture. Its cost is said to have been £14,000, equal to £200,000 of our present money. During a period of eleven years (from 1809 to 1822) the exterior of this superb chapel underwent a complete restoration, under the superintendence of the late James Wyatt, Esq., at a cost of about £40,000, which was supplied by a Parliamentary grant.

The ascent to the interior of Henry VII.'s Chapel is from the ambulatory, by steps of black marble, under a stately portico, which leads to the gates opening to the body or nave of the chapel. On each side of the entrance there is a door opening into the side-aisles. The gates are of brass, most curiously wrought, in the manner of frame-work, having in every other panel a rose and portcullis alternately. Having entered, the eye will naturally be directed to the lofty ceiling, which is of stone, wrought with such an astonishing variety of figures, that no description can approach it. "The very walls," says Washington Irving, "are wrought into universal ornament, encrusted with tracery and scooped into niches, crowded with the statues of saints and martyrs. Stone seems, by the cunning labour of the

chisel, to have been robbed of its weight and density, suspended aloft as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb."

The nave is separated from the aisles and eastern chapels by lofty arches, springing from clustered columns, or spires; above which, under rich canopies, is a continued range of statues, representing apostles, saints, and bishops; many of which are wrought with wonderful skill and gracefulness. Great elegance is displayed in the forms and tracery of the windows, and particularly of that towards the west; the eastern windows project in acute angles, but those of the aisles are embowed. Originally they were all filled by "rich imagery," in stained and painted glass; but the whole has been removed, or destroyed, except a figure of Henry VII., in the uppermost east window, and some small heraldic memorials.



INTERIOR OF HENRY VII.'S CHAPEL.

The east view from the entrance presents the brass chapel and tomb of the royal founder; and round it, where the east end forms a semi-circle, are the chapels of the Dukes of Buckingham and Richmond. At the east end of the south aisle is the royal vault; and in the corresponding part of the north aisles is the tomb of the murdered princes. No part of this chapel is more worthy of admiration than the roof, which is nearly flat, and supported upon arches rising from twelve magnificent Gothic pillars between the nave and side aisles. "The

pendentive roof," discourses Mr. Dallaway, "never before attempted on so large a scale, is indeed a prodigy of art; yet upon inspecting it, we are surprised rather than gratified. There is an infinity of roses, knots of flowers, bosses, pendants, with diminutive armorial cognizance, clustered without propriety upon every simple member of architecture, and we are at length fatigued by the very repetition which was intended to delight us. It affords by far the most exuberant specimen of the pendentive roof, with panels diverging in rays, varied into many graceful figures. There are eight clere-story windows above the aisles, which, as at King's College and Windsor, are low, and depressed by the flying buttresses. The side walls are exuberantly covered with sunk panels, with feathered mouldings. In a profusion of niches, are statues, angels, with escocheons, and the royal heraldic devices, Tudor roses and the fleurs-de-lis under crowns." The stalls are of brown wainscot, with Gothic canopies, most beautifully carved, as are the seats, with strange devices. The pavement is of black and white marble, laid at the expense of Dr. Killigrew, once the *Prebendary* of the abbey.

In the nave of the chapel are installed, with great ceremony, the knights of the *most honourable Order of the Bath*: which order was revived in the reign of George I., in 1725. In their stalls are placed brass plates of their arms, and over them hang their banners, swords, and helmets. Under the stalls are seats for the *esquires*; each knight has three, whose arms are engraved on brass plates.

The principal object of admiration here, both for its antiquity and its workmanship, is the magnificent tomb of Henry VII. and Elizabeth his queen, the last of the house of York who wore the English crown, executed by the celebrated Pietro Torrigiano, between the years 1512 and 1518. The surrounding screen which is wholly of brass and copper, is one of the most elaborate specimens of the art of founding, in open work, that exists. It is ornamented with many devices alluding to his family and alliances; such as portcullises denoting his relation to the Beauforts by his mother's side; roses twisted and crowned, in memory of the union of the two houses of Lancaster and York; and at each end a crown in a bush, referring to the crown of Richard III., found in a hawthorn, near Bosworth Field, where that famous battle was fought for a diadem, which, turning in favour of Henry, his impatience was so great to be crowned, that he caused the ceremony to be performed on the spot with that very crown his competitor had lost.

THE DIMENSIONS OF HENRY VII.'S CHAPEL ARE—

	<i>Feet.</i>
Length from east to west, including the walls	115
Breadth, including the walls	80
Height of the Octagonal Towers	71
Height to the top of the roof	86
Height to the top of the West Turrets	102
Length of the Nave	104
Breadth of the Nave	36
Height of the Nave	61
Breadth of each Aisle	17

In a fine vault, under Henry VII's chapel, is the burying-place of the royal family, erected by George II., but not now used.

THE DIMENSIONS OF THE ABBEY ARE—

	<i>Feet.</i>
Length from east to west, including walls, but exclusive of Henry VII's Chapel	416
Height of the West Towers	225
Length within the walls	383
Breadth at the Transept	203
Length of the Nave	166
Breadth of the Nave	39
Height of the Nave	102
Breadth of each Aisle	17
Length of the Choir	156
Breadth of the Choir	28

Besides the church, many of the ancient appendages of the Abbey still exist. The Cloisters of the foundation remain nearly entire, and are filled with monuments, many of which are of great interest. They are built in a quadrangular form, with piazzas towards the court, in which several of the prebendaries have houses. "The Cloisters still retain," says Washington Irving, "something of the quiet and seclusion of former days. The grey walls are discoloured by damps, and crumbling with age; a coat of hoary moss has gathered over the inscriptions of the mural monuments, and obscured the death's-heads and other funereal emblems. The sharp touches of the chisel are gone from the rich tracery of the arches; the roses which adorned the key-stones have lost their leafy beauty; everything bears marks of the gradual dilapidations of time, which yet have something touching and pleasing in its very decay."

The entrance into the Chapter-house, (built in 1256), is on one side of the cloisters, through a Gothic portal, the mouldings of which are exquisitely carved. By consent of the abbot in 1377, the Commons of Great Britain first held their parliaments in this place, the Crown undertaking the repairs. Here they sat till 1547, when Edward VI. granted them the chapel of St. Stephen. It is at present filled with the public records, among which, is the original Domesday Book, now above 800 years old: it is in as fine preservation as if it were the work of yesterday. The records of the Star chamber proceedings are also deposited here. Attendance from 10 till 4.

Beneath the chapter-house is a singular crypt, the roof of which is supported by massive plain ribs, diverging from the top of a short round pillar, quite hollow. The walls are not less than eighteen feet thick, and form a firm base to the superstructure.

Not far from the Abbey stood the Sanctuary, the place of refuge absurdly granted in former times to criminals of certain denominations. The church belonging to it was in the form of a cross. It is supposed to have been the work of the Confessor. Within its precincts was born Edward V.; and here his unhappy mother took refuge with her younger son Richard, to secure him from his cruel uncle, who had already possession of the elder brother.

To the west of the Sanctuary stood the Eleemosynary, or Almonry, where the alms of the Abbey were distributed. But it is still more remarkable for having been the place where the first printing-press ever known in England was erected. It was in 1474, when William Caxton, encouraged by "the great," and probably by the learned Thomas Milling, then Abbot, produced "The Game and Play of the Chesse," the first book ever printed in these kingdoms.

The Abbey is open for divine service every day, at ten in the morning, and three in the afternoon. The entrance is through the eastern gateway, leading to Poet's Corner, opposite the House of Lords. The Poet's Corner, the nave, and north transept, are free at all times. Guides are in attendance for the purpose of showing the chapels, from nine till six o'clock every day, except Sundays, Good Fridays, Christmas Days, and general fasts, at a charge of sixpence for each person. On entering Poet's Corner, Dryden's monument is on the right-hand; and the entrance to the ambulatory, in which are the nine chapels, next to it. Explanatory Guide—Clarke's Westminster Abbey; its History, Antiquity and Tombs: price sixpence.



ST. SAVIOUR'S,

Southwark, at the foot of London Bridge, is one of the most ancient and interesting buildings of London; and after Westminster Abbey, contains the finest specimens of early English architecture in London. It was founded before the Conquest, and rebuilt in the thirteenth century, the poet Gower being a great benefactor: but it has been grievously disfigured by repairs and so-called improvements.

The church is a noble fabric, of the pointed order, with three aisles running east and west, and a transept like a cathedral. The breadth of the transept is one hundred and nine feet. Twenty-six pillars, in

RELIGIOUS EDIFICES.

two rows, support the roof; and the chancel, and the galleries in the walls of the choir, are adorned with pillars and arches similar to those of Westminster Abbey.



INTERIOR OF ST. SAVIOUR'S

The Ladye Chapel, at the east end, is a very interesting work; happily saved from destruction on making the approaches to new London Bridge, and restored in admirable taste, in 1832. The interior is well worthy of observation. The roof is divided into nine groined arches, supported by six octangular pillars, in two rows, having small circular columns at the four points. In the east end, on the north side, are three lancet-shaped windows, divided by slender pillars, and having mouldings with zigzag ornaments.

In this fine building, which is, perhaps the largest parish church in the kingdom, are numerous monuments of great interest; as those of William of Wykeham, the architect of Windsor Castle; the poet Gower, (d. 1402.) removed to its present site and restored in 1832, at the expence of Gower first Duke of Sutherland; and Lancelot Andrews, Bishop of Winchester, (d. 1626.) The dramatists, Fletcher and Massinger, were buried here in one grave. The tower, which is square, is one hundred and fifty feet high, and contains twelve of the finest bells in England. It is memorable as being the place from whence Hollar drew his views of London, both before and after the great fire.

ST. MAGNUS THE MARTYR,

Thames Street, London Bridge. An elegant and well proportioned edifice, rebuilt in 1676, by Sir Christopher Wren, on the site of the church destroyed in the Great Fire; the steeple added in 1705, consists of a tower and lantern, or bell-tower, covered with a cupola, and surmounted with a spire. The interior is divided into a nave and two aisles, by columns, and an entablature of the Ionic order. The altar-piece is richly carved and decorated, and is considered one of the handsomest in London. On the south side of the communion table is a tablet to the memory of Miles Coverdale, rector of St. Magnus, and Bishop of Exeter, under whose direction, October the 4th, 1535, "the first complete English version of the Bible was published." On the demolition of the church of St. Bartholemew-by-the-Exchange, in 1842, his remains were removed hither, and reverently interred. The clock is said to be on an exact level with the ground at the end of Cornhill. In the vestry room is an interesting painting of Old London Bridge.

ST. DUNSTON'S-IN-THE-EAST,

St. Dunstan's HILL, Tower Street. The "fair and large church" of St. Dunstan-in-the-East, was well nigh destroyed by the "dismal fire" of London, in 1666, as it is called in the parochial records of the time, when no less than 85 parish churches were destroyed, and but 13 escaped the fury of the devouring element. It was shortly afterwards restored by Sir Christopher Wren, but in 1817 the walls having bulged, it was determined to re-build the body of the church, which was accordingly done under the direction of Mr. David Laing, and Mr. W. Tite, since known as the architect of the Royal Exchange, and the present edifice was opened in 1821.

The interior is good as a whole, and a harmony of appearance has been preserved in the several parts. There are three aisles of nearly equal width, divided by slender clustered columns, and pointed stone arches. The only gallery is that at the west end for the organ, and the children of the Tower ward charity school. The east window, in size and detail, corresponds with the window of the ancient church before the fire, and is filled with stained glass, by the late Mr. Buckley, representing, symbolically, the Law and Gospel. On each side of this is a stained glass window; that on the north side represents "Christ blessing little children;" and the one on the south side, "The Adoration of the Magi." The higher compartments of the windows on the south sides are occupied by the armorial bearings of ancient benefactors of the parish, with scrolls containing suitable inscriptions from the bible: the whole being executed by Mr. E. Baillie.

The elegant tower and spire are much admired for their singular construction: the spire rests on the crown of four pointed arches—a bold attempt in architecture, and one proof amongst many of the geo-

metrical skill of Sir Christopher, by whom it was constructed in 1670. "It is not too much to say," says Elmes, "that it stands unrivalled for elegance, beauty, and science." There is a tradition that the plan of the tower and spire, suggested by St. Nicholas, at Newcastle, was furnished by the daughter of the great architect, Jane Wren, who died in 1702, at the age of twenty-six, and was buried under the choir of St. Paul's Cathedral. On the occasion of the dreadful storm, which raged in London through the night of the 26th of Nov. 1703, until the morning, Wren, on hearing that some of the steeples and pinnacles in the city had suffered serious injury, observed, that he felt sure of finding St. Dunstan's tower and spire secure; a proof of his confidence in their strength and position.

In the trees, in the south church yard, a colony of rooks may be observed to have taken up their abode. The rookery, before the last church was removed, consisted of upwards of 20 nests; and they were annually supplied with osier twigs, and the materials for building. On pulling down the church in 1817, they migrated to the Tower of London, and built in the White tower; but returned afterwards, as soon as the noises of axes and hammers had ceased. At this day their little building materials are hospitably provided for them, by Mr. Crutchley, assistant overseer.

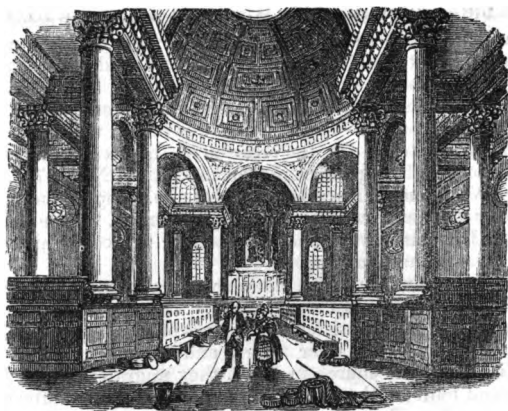
ST. MARY WOOLNOTH,

is situated at the western extremity of Lombard Street, and is one of the most striking and original, although not the most beautiful of the churches of the metropolis. It was erected in 1716, from designs by Nicholas Hawksmoor, (d. 1736) a pupil of Sir Christopher Wren. The west front has an elongated tower, which, from the arrangement of the small turrets at the top, has the appearance of two towers united, and is without a prototype in England. The Rev. Mr. Dallaway has termed this front a "miniature imitation of that of St. Sulpice, at Paris;" but this can hardly be the case, as the facade of that edifice was built by Servandoni, a considerable time after the completion of St. Mary, Woolnoth.

The interior is well proportioned, rich, and beautiful; and is nearly square, in the model of a Roman atrium. The ceiling of the square area, enclosed by the clere-story walls, as well as the soffit of the aisles, formed by the columns, is profusely ornamented with panels, and carved mouldings. The altar-piece and pulpit are of richly carved oak; the organ was built by Father Schmidt, in 1681.

The Rev. John Newton, the friend of the poet Cowper, was rector of this church twenty-eight years. He died in 1807, and a tablet has been erected to his memory, bearing the following inscription, written by himself:—

John Newton, clerk, once an infidel and libertine, a servant of slaves in Africa, was, by the rich mercy of our Lord and Saviour Jesus Christ, preserved, restored, pardoned, and appointed to preach the faith he had long laboured to destroy.



ST. STEPHEN'S,

Wallbrook. This small, but beautiful church, was erected by Sir Christopher Wren; the first stone having been laid on the 16th of October, 1672, and has been universally admired for its elegance and proportions, being by many considered the masterpiece of the architect. "The general effect of the interior," says Carter, "although deprived of its principal light—the east window—is undoubtedly grand and imposing: and notwithstanding pious feelings are not so immediately the result as when yielding to the solemn impressions inspired by our Gothic fanes, still, much-deserved praise must be allowed to the merits of the laborious knight in the present instance." It is seventy-five feet long, fifty-six feet wide, and thirty-four feet high. The plan is original, yet chaste and beautiful; the roof is supported, and the area divided by sixteen Corinthian columns, eight of which sustain a hemispherical cupola, adorned with caissons, and having a lantern light in the centre.

The order of the composition, the arrangement of the parts, and the effect of the whole, show the originality of Wren's mind in a striking point of view; and its excellencies as a whole, swallow up the trifling fault of the detail. If any one doubt the excellencies of Wren as an architect of the first class, let him study and analyze this jewel of the art, and find fault if he will, but let him first endeavour to surpass it.

In the north transept is a picture by West,—"The Martyrdom of St. Stephen,"—presented by the Rev. Dr. Wilson, in the year 1776. Sir John Vanburgh, the architect and dramatist, was here buried in the family vault. The present rector is Dr. Croly, the author of several admired works of fancy and imagination.

Over the altar is a cornice richly decorated with carvings of fruit and flowers, executed by Mr. W. G. Rogers.

This fine church, which had fallen into sad dilapidation, through the continuance of the unfortunate differences between the parish-

ioners and the churchwarden, Mr. Alderman Gibbs, has recently undergone a thorough restoration.



ST. MARY LE-BOW,

Cheapside, erected in 1673, by Sir Christopher Wren, on the site of the old church, destroyed by fire in 1666.

The principal ornament of this church is its incomparable spire, which rises to the height of two hundred and twenty-five feet from the ground, and is much admired for its beauty and proportions; which, for scientific skill of construction, and elegance of elevation, surpasses all other steeples in London. "It is," says Elmes, "not only his master-piece in composition, but stands unrivalled in this class of art, as well for its beauty as for its ingenious and scientific construction." "The steeple is much admired," says Walpole, "for my part I never saw a more beautiful modern steeple." It was repaired, and partly re-built in 1820, in accordance with the original design, by Mr. George Gwilt. "It is beyond question," says an old writer, "as perfect as human imagination can contrive and execute and until we see it outdone we shall hardly think it to be equalled."

In this church the bishops of London are always consecrated; and here the "Boyle Lectures" are delivered annually, on the first Monday of the month from January to May, and from September to November, in accordance with the bequest of the Hon. Robert Boyle.

Underneath is a fine old Norman crypt, belonging to the original edifice, built in 1087, Wren having used the arches of the old church to support his own superstructure; it is now a vault, partially concealed by piles of coffins, and is not generally shewn.

Here is a monument to Bishop Newton, (d.1782) by T.Banks, R.A.

ALL-HALLOW'S,

Bread Street; situated at the corner of Bread Street and Watling Street. The old church having been destroyed in the Great Fire, the present edifice was erected by Sir Christopher Wren, in 1684. The body of the church is plain, with dressings of the Tuscan order, and is an excellent specimen of the talents of the architect, in substantial and useful church building. The poet Milton was baptised in the old church; the register still preserves the entry of his baptism, and on the outside of the church, a tablet with the following inscription has been placed;—

"Three poets, in three distant ages born,
Greece, Italy, and England did adorn:
The first in loftiness of thought surpass'd.
The next in majesty—in both the last.
The force of Nature could no farther go,
To make the third, she joined the former two."

John Milton was born in Bread Street, on Friday the 9th day of December, 1608, and was baptized in the parish church of All-Hallows, Bread Street, on Tuesday the 20th day of December, 1608.

John Howe, the eminent nonconformist divine, (d. 1705) was buried here.

CHRIST CHURCH,

Newgate Street, erected in 1687, by Sir Christopher Wren, on the site of a church of Franciscans; where, it is said, no less than from six to seven hundred persons of distinction were interred. The present church is a spacious and handsome structure, one hundred and fourteen feet in length, eighty-one in breadth, and thirty-one in height. The lofty columnar steeple, and its solid square tower, forms one of the most striking features in the architecture of the metropolis. The pulpit is carved with representations of the Last Supper, and of the four Evangelists. The font is of white marble, adorned with alto-relievos. The Spital sermons are preached in this church during Easter week; and here, on St. Matthew's Day, a sermon is annually preached before the lord mayor, aldermen, and governors of Christ's Hospital; after which, the senior scholars deliver Latin and English Oration, in the Great Hall, previous to being sent to the universities.

Richard Baxter, the nonconformist, (d. 1691) is buried here. His wife (d. 1681) was buried in the ruins, in her own mother's grave.

ST. SEPULCHRE'S,

Skinner Street, at the corner of Giltspur Street. The body of the church being much damaged by the great fire of 1666, which stopped at Pie Corner, a few yards to the north of this edifice, was re-built by Sir Christopher Wren, in 1687. Twelve columns of the Tuscan order

support the flat ceiling of the church, and the vaulting of the nave. The altar-piece and roof are ornamented with fretwork; and over the former is a stained glass window. The organ is remarkable for its fine tone. The tower which is 140 feet in height, has four modern spires, ornamented with vanes.

The clock at St. Sepulchre's regulates the execution of criminals at Newgate; and, formerly, when executions were far more numerous, it was the custom for the clerk, or bellman, to go under the walls of Newgate, on the night preceding an execution, and after ringing his bell, to repeat the following verses:—

All you that in the condemned hold do lie,
Prepare you, for to-morrow you shall die;
Watch all and pray, the hour is drawing near,
That you before the Almighty must appear;
Examine well yourselves, in time repent,
That you may not to eternal flames be sent,
And when St. Sepulchre's bell to-morrow tolls,
The Lord have mercy on your souls.

Past twelve o'clock!

ST. ANDREW'S,

Holborn Hill. Erected in 1687, under the direction of Sir Christopher Wren. It is one of the finest and most appropriate protestant churches in London. Its exterior is plain, simple, and unpretending; consisting of a basement under the galleries, with low windows, which light the aisles, and an upper story of semicircular headed windows for the galleries and nave; crowned by a well-proportioned cornice, blocking course, and balustrade. The altar-piece and roof are ornamented with fretwork, and over the former is a painted window, erected in 1718, by Joshua Price, representing the Last Supper, and the Ascension. The organ is remarkable for its fine tone, and is the one made by Harris, in competition with Father Schmidt, for the Temple church. The celebrated Dr. Sacheverel used to preach here. The tower, which is the ancient one re-faced in 1704, is one hundred and ten feet in height, and has no pretensions either to beauty or taste; the interior is spacious, rich, and beautiful; consisting of a nave and two side aisles, divided in height into a ground floor and galleries.

St. Andrew's may almost be called the poets' church, from the number of that glorious, but unhappy fraternity, that have been in one way or another connected with it, from the time of Webster, the author of the "Duchess of Malfy," who was parish clerk, down to the late Henry Neele, interred here, who committed suicide in a state of temporary insanity.

Among the many eminent persons buried here, may be mentioned Lord Chancellor Wriothsley, the unhappy poet Chatterton, (d. 1770) Dr. Sacheverel, (d. 1724) buried in the chancel, under an inscribed stone, Emery, the actor, (d. 1822) and Joseph Strutt, author of "Sports and Pastimes," (d. 1802).



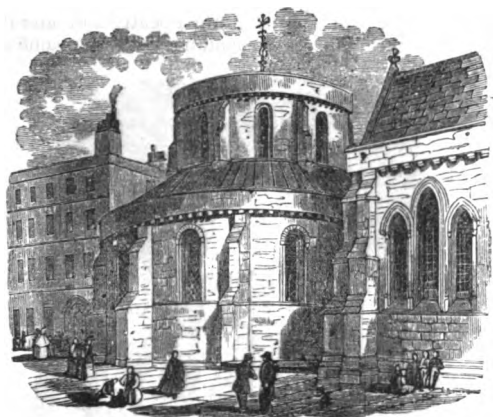
ST. BRIDE'S,

Or St. Bridget's, Fleet Street. Erected in 1680, by Sir Christopher Wren, on the site of the church destroyed by the great fire, in 1666. The tower and spire were begun in 1701, and completed in 1703. The building being completed at a cost of £11,430.

"This church," says Elmes, "is of great strength and beauty: its interior is at once spacious, commodious, and elegant." It is one hundred and eleven feet in length, fifty-seven feet in breadth, and forty-one feet in height; composed of a lofty nave, covered with an arched ceiling; and two aisles, separated below by solid pedestals, supporting coupled Doric columns, which support the aisles of the nave and galleries. At the east end is a fine stained glass window, by the late Mr. Muss, representing the "Descent from the Cross," after Rubens.

Its handsome tower, and well-proportioned spire, which is one of the highest in London, and exceeded by few in the kingdom, was originally two hundred and thirty-four feet in height; but having been injured by lightning, in 1764, it was repaired, and reduced to its present height of two hundred and twenty-six feet. The clock was put up in 1826, and was the first specimen of an illuminated dial erected in London.

Among the many eminent persons buried here, may be mentioned Richardson, a printer, in Salisbury Square, and the author of "Clarissa Harlow," and "Pamela;" (d. 1761) Sir Richard Baker, author of the "Chronicles;" (d. 1644) Richard Lovelace, the cavalier and poet, (d. 1658) and Wynken de Worde, the famous printer, whose residence was in Fleet Street.



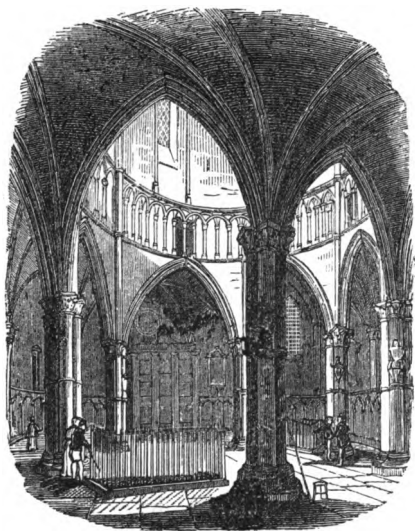
THE TEMPLE CHURCH,

Or St. Mary's, Inner Temple, belongs, in common, to the societies of the Inner and Middle Temple. To the attraction which it has all along possessed for the antiquary, as being one of the oldest ecclesiastical structures in the metropolis, this edifice now adds that of novelty for the public, owing to its having been not merely put into thorough repair, but completely renovated internally, and rendered a specimen of church decoration, which has been so very long extinct among us, as to appear quite unprecedented in this country. Its character is all the more striking, because in direct opposition to what has been considered appropriate for buildings of this class, and for the style of architecture. The western part, or round, is highly interesting, as being one of the earliest specimens of the pointed style of architecture. It was built by the Knights Templars, about 1185, and displays a series of six clustered columns of black Purbeck marble, supporting the same number of pointed arches; over which is a triforium and a clerestory, with semicircular arches. In the area, on each side, is a series of recumbent effigies of Knights Templars; the figure between the two columns on the south-east, having a foliage ornament about the head, and the feet resting upon a lion, is said to represent William Marshall, Earl of Pembroke, (d. 1119) Earl Marshall and Protector of England, during the minority of Henry III. The entrance is by a noble Norman doorway deeply recessed, with several ornamental mouldings, forming a broad semicircular arch.

The body of the church is of later date, and is one of the purest examples of the style of the thirteenth century. "No building in existence," says Mr. Cottingham, "so completely developes the gradual and delicate advance of the pointed style over the Norman, as this church, being commenced in the latter, and finished in the highest

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perfection in the former." It is eighty-two feet in length by fifty-eight feet in breadth, and is formed into a centre and lateral aisles by five arches on either side, corresponding with the same number of



TRIFORIUM.

triple windows. The breadth of the centre aisle is the same as the diameter, or central space of the circular part, whereby a pleasing harmony is kept up throughout, and unity of plan is combined with great variety of it. The restorations and polychromatic decorations of the interior, have been admirably executed, under the able directions of Mr. Sidney Smirke and Mr. Decimus Burton, at the expence of the benchers, amounting to £70,000; and we now see, for the first time, what a Gothic building really was—a structure as pre-eminent for its rich harmonies of colour, as for its beauty of architectural detail and grandeur of architectural design. On entering the western door, the effect is picturesque and imposing; it discloses a fine architectural picture, which, while it delights the eye by its varied perspective, strongly excites the imagination by partially revealing what can be fully enjoyed only on a nearer approach to it. The floor is paved with encaustic tiles, by Minton; and the windows at the east end are filled with stained glass of very harmonious design, by Mr. Willement.

In the triforium, the ascent to which is by a narrow staircase, are numerous monuments, removed from the choir during the restoration, amongst which are those to Gibbon, the historian, (d. 1794) Howell, author of the "Familiar Letters," (d. 1666). In the burial ground, east of the choir, and without the building, was buried Oliver

Goldsmith, (d. 1774) a monument to whom is in Poet's Corner, Westminster Abbey, bearing a Latin inscription, by Dr. Johnson, thus translated:—

Of Oliver Goldsmith—a poet, naturalist, and historian. Who left scarcely any style of writing untouched, and touched nothing that he did not adorn. Of all the passions, whether smiles were to be moved or tears, a powerful, yet gentle master. In genius, sublime, vivid, versatile. In style, elevated, clear, elegant. The love of companions, the fidelity of friends, and the veneration of readers, have by this monument honoured the memory. He was born in Ireland, at a place called Pallas, (in the parish) of Forney, (and county) of Longford, on the 29th Nov., 1731; educated at (the University) of Dublin; and died in London, 4th April, 1774.

The clergyman is appointed by the Queen's letters patent, without institution and induction, and is called the master. The present master is the Rev. Christopher Benson, who was appointed in 1826. Divine service commences on a Sunday at 11 and 3 o'clock.

ST. DUNSTAN'S-IN-THE-WEST.

Fleet Street, erected from the designs and under the superintendence of John Shaw, Esq., F.R.S. and A.S., the first stone having been laid July 27th, 1831, and the building consecrated July 31st, 1833. Its appearance is chaste and elegant, and altogether superior to the old edifice which it replaced. The tower is of Kelton stone, a very superior kind of freestone, of beautiful colour, from the county of Rutland. Upon the tower is an enriched stone lantern, perforated with Gothic windows, each angle having a buttress and enriched finial; the whole being terminated by an ornamental pierced and very rich crown parapet. The height of the tower to the battlements is ninety feet; and the whole height of the tower and lantern is one hundred and thirty feet. The body of the church is of fine brick, finished with stone; it is of octagon form, about fifty feet in diameter, and will hold nine hundred persons. Over the entrance to the parochial schools is placed a statue of Queen Elizabeth, which formerly stood in the west front of Ludgate, and is the only remaining relic of the ancient city gates.

The old church will long be remembered by the Londoner, from the two figures armed with clubs that struck the hour; allusion to which is thus made by Cowper, in his "Table Talk:—

"When labour and when dulness, club in hand,
Like the two figures at St. Dunstan's stand,
Beating incessantly, in measur'd time,
The clock-work tintinnabulum of rhyme,
Exact and regular the sounds will be,
But such mere quarter strokes are not for me."

It escaped the great fire of 1666, was handsomely repaired in 1701, and taken down in 1831. The celebrated Romaine, author of the "Life, Walk, and Triumph of Faith," was lecturer of this church, to which he was appointed in 1749; and here it was that he first excited that great degree of public attention, which he ever after held.

ST. CLEMENT DANES,

Strand. A handsome structure, chiefly of the Corinthian order; erected in 1680, by Sir Christopher Wren, except the lofty and picturesque tower, which owes its present elevation, of one hundred and sixteen feet, to Mr. Gibbs, by whom it was added in 1719; it contains a fine peal of bells, which at the hours of 9, 12, and 5, chime the tune of Hanover. On the north and south sides are domed porticos, supported by six Ionic columns. The interior is handsome and commodious, lighted by two stories of windows; the altar is of carved wainscot, of the Tuscan order; and the chancel is paved with marble. In the vestry is a picture, (formerly the altar-piece) some of the figures of which, are said to be portraits of the wife and children of the Pretender.

Bishop Berkely, celebrated by Pope as having "every virtue under heaven," was buried here; as also the poet Otway, buried under the church, in 1685, and Dr. Kitchener; (d. 1827) a monument is erected to his memory in St. Pancras' church, New Road.

ST. MARY-LE-STRAND,

Strand. One of the first of the fifty new churches erected by Queen Anne's commissioners, from the designs of Mr. Gibbs, the first stone of which having been laid Feb. 25th, 1714, and consecrated Jan. 1st, 1723. "It is," says Walpole, "a monument of the piety more than the taste of the nation."

The exterior has a double range of columns one over the other, with entablatures, pediments, and balustrades; and in the intercolumniations there are ornamented niches. The western entrance is by a flight of steps, cut in the sweep of a circle, and leads to a circular portico of Ionic columns, covered with a dome, and crowned by an elegant vase. The steeple is of the Corinthian order; and is light though solid. The interior walls are decorated with duplicated ranges of pilasters; the east end is semicircular.

This church stands on the spot, where in former times, stood a famous maypole, made still more famous by its removal in 1718, when it was given to Sir Isaac Newton, as a stand for his large telescope. Pope makes this the locality where the heroes of the Dunciad assemble.

"Where the tall maypole once o'erlooked the Strand,
But now (so Anne and Piety ordain)
A church collects the saints of Drury Lane!"

ST. JOHN THE BAPTIST,

Savoy Street, Strand, in the district called the Savoy. This church is an interesting relic of the ancient palace of the Savoy. It is built in the later pointed style, about 1505, and it still retains in the interior, traces of the decorations which characterize its architecture. The ceiling is slightly curved, and ornamented with carvings of quatrefoils,

enclosing shields of arms and emblematical devices of our Saviour's passion, the whole restored with their appropriate blazonry, under the superintendence of Mr. Willemont.

In 1843 the entire edifice was thoroughly restored, under the direction of Mr. Sidney Smirke, as also the beautiful altar screen, originally designed by Sir Reginald Bray,

Among the numerous monuments may be noticed the following :—
Anne Killigrew, the poetess and painter, immortalized by Dryden, for her beauty, her genius, and her worth :—

“ Art she had none, yet wanted none ;
For nature did that want supply ;
So rich in treasures of her own,
She might our boasted stores defy ;
Such noble vigour did her verse adorn,
That it seemed borrow'd where 'twas only born.”

Gawain Douglas, Bishop of Dunkeld, (d. 1522) a brass in the floor ;
Dr. Cameron, the last person who was executed on account of the Rebellion of 1745, a handsome monument, by M. L. Watson, erected in 1846 ; George Wither, the poet, (d. 1667.) an unrecorded grave ; and Richard Lander, the African traveller, (d. 1834) a small tablet.

ST. PAUL'S,

Covent Garden, west side of Covent Garden Market. Built in 1631, by Inigo Jones, in the form of a Vitruvian Tuscan Temple, at the expence of Francis Earl of Bedford, at a cost of £4,500, as a chapel of ease to St. Martin's-in-the-Fields, and afterwards made parochial. Onslow, the speaker, relates, that when the Earl of Bedford sent for Inigo, he told him he wanted a chapel for the people of Covent Garden, “ but,” added he, “ I shall not go to much expence, in short, I would not have it much better than a barn.” “ Well, then,” replied the architect, “ you shall have the handsomest barn in England.” It has a massive portico of the Tuscan order, and has, no doubt, its admirers : Leigh Hunt says it is one of the most pleasing structures in the metropolis ; whilst many will probably agree with Walpole, who tells us he could see no beauty in it ; “ the barn roof over the portico,” he says, “ strikes my eye with as little idea of dignity or beauty as it could do if it covered nothing but a barn.” Allan Cunningham says it is “ a work of extreme simplicity, but no magnificence : there is a naked accuracy of proportion—a just combination of parts ; but the coarse and savage Tuscan requires colossal dimensions to rise into grandeur.”

In 1795, it was destroyed by fire, owing to the carelessness of some plumbers, who were repairing the roof. “ When the flames were at their height,” says Malcolm, “ the portico and massy pillars made a grand scene, projected before a back-ground of liquid fire, which raged with so much uncontrollable fury, that not a fragment of wood in or near the walls escaped destruction.” It was rebuilt by Mr. Hardwick, on the plan and in the proportions of the original design.

The following are a few of the eminent persons buried here:—Grinling Gibbons; (d. 1721) Samuel Butler, author of "Hudibras;" (d. 1680) Sir Peter Lely, the celebrated portrait painter; (d. 1680) William Wycherly, author of the "Plain Dealer;" d. 1715) Thomas Southerne, author of "Oronooko;" (d. 1746) John Taylor, the Water Poet; (d. 1654) Dr. Walcot, the memorable "Peter Pindar;" (d. 1819) Charles Macklin, the actor and dramatist; small tablet, (d. 1797) aged 107; Thomas King, the original Sir Peter Teazle; (d. 1805) Wilks, the actor; (d. 1731) Joe Haines; (d. 1701) Mrs. Davenport; Michael Kelly; Closterman, the painter; (d. 1701) Dick Estcourt; (d. 1711) Dr. Arne, the musical composer; (d. 1778) John Zachary Kneller; Sir Robert Strange, the engraver; (d. 1792).

The clock was made by Richard Harris, of London, in 1641, and was the first long pendulum clock erected in Europe.



ST. MARTIN'S-IN-THE-FIELDS,

St. Martin's Lane. Erected between the years 1721 and 1726, at a cost of £36,000; "and we may safely ask," says Mr. Allan Cunningham, "whether any thing so good has been erected since for double the money." It is from designs by Mr. Gibbs, on the site of a church which was taken down in 1721. The first stone was laid by King George I., who gave the workmen a hundred guineas, and when the work was nearly finished, presented the parish with £1,500 for an organ. At the west end is a portico, which, for utility, compact beauty, and perfect unity of combination, is unsurpassed in the me-

tropolis: it consists of six Corinthian columns in front, and two on the return, supporting a pediment. The cornice and entablature, crowned by a balustrade, are continued along the sides of the church, together with pilasters to correspond with the columns. The tower is surmounted by a fine spire; the whole forming a noble work, not unworthy of Wren, in his brightest days; and almost justifies the high eulogium of Savage, in the "Wanderer:"

"O Gibbs! whose art the solemn fane can raise,
Where God delights to dwell and man to praise."

The interior of the church is a perfect picture of architectural beauty, and neatness of accommodation. Columns, of the Corinthian order, support an elliptical arched roof; a form supposed to be particularly adapted to assist the diffusion of sound. "All the parts are nicely distributed; and nothing can be added, and nothing can be taken away. It is complete in itself; and refuses the admission of all other ornament." In the vestry-room is a well executed model of the church; also portraits of the incumbents since the year 1670, and a bust of Dr. Richards. Here was buried the frail, but warm-hearted Nell Gwynne; (d. 1687) and in the church-yard, Roubiliac, the great sculptor, (d. 1762) whose funeral was attended by Hogarth and Reynolds; Jack Shepherd; (hanged 1723) Farquhar, the dramatist; (d. 1707) John Hunter, the celebrated surgeon, and founder of the Hunterian Museum; (d. 1793) Charles Bannister; (d. 1804) James Smith, one of the authors of the "Rejected Addresses;" (d. 1839) and Robert Boyle, the philosopher; (d. 1691).

ST. ANNE'S,

Dean Street, Soho. This church was built by Mr. Hakewell, in 1686, when the parish was separated from that of St. Martin's-in-the-Fields, and dedicated to St. Anne in honour of the Princess, afterwards Queen Anne. It is chiefly remarkable for its tower and spire, erected by the late S. P. Cockerell Esq., in 1806, "without exception the ugliest in London," surmounted by a large ball, containing a clock with four dials. At the east end is a stained glass window and paintings of Moses and Aaron. In the church, amongst numerous monuments may be noticed tablets to the memory of Sir John Macpherson, Governor-General of India; (d. 1820) and Aaron Arrowsmith, geographer. In the cemetery, behind the church, was interred Theodore, the unfortunate king of Corsica, who having been compelled to fly his kingdom, was confined for debt in the King's Bench; but obtained his release through the interference of Horace Walpole, when he made over the kingdom of Corsica for the benefit of his creditors. He died in 1756, and would have been buried as a parish pauper, but for the kindness of John Wright, an oilman, in Compton Street, who declared, that for once he would bear the funeral expences of a king,

which he accordingly did. Walpole wrote the following epitaph for him:—

“The grave, great teacher! to a level brings
Heroes and beggars, galley slaves and kings;
But Theodore this moral learned ere dead—
Fate poured its lesson on his living head,
Bestowed a kingdom and denied him bread.”

Here also was buried William Hazlitt, the essayist; (d. 1830.)

ST. JAMES'S

On the south side of Piccadilly, nearly opposite to Sackville Street; (the longest street in London, with no turning out of it) built by Sir Christopher Wren in 1684, at the expence of Henry Jermyn, afterwards Earl of St. Albans, husband of Henrietta Maria, widow of Charles I., is a plain edifice, with rusticated stone quoins and architraves. The harmony of proportion in the interior is, however, truly admirable; it being equally admired for its commodiousness, beauty, and ingenuity of construction. It is in the Basilical style, and is divided into a nave and two aisles, by a double range of Corinthian columns, placed on square panelled piers, which serve also to support the galleries. From those pillars spring a semicircular arched roof, divided into sunk and enriched panels, and intersected by arches, which run through to the external walls. “The construction of this roof,” says Mr. Elmes, “is singularly ingenious and economical both of room and materials; and it is not too great praise to say, that it is the most novel, scientific, and satisfactory, as to results, of any roof in existence.” Over the altar is some exquisite wood carving of fruit and foliage, by the celebrated Grinling Gibbons: the elaborate font, of white marble, which stands in the middle aisle, is also by the same artist; it is supported by a column, representing the tree of life, with the serpent twining round it: on the basin is a representation of the baptism of Christ, in the river Jordan, and two other scriptural subjects. The fine organ made for James II., and intended by him for his Popish chapel at Whitehall, was presented to the church by his daughter Mary, when Queen Mary II. The Venetian window was filled with stained glass, by Wailes of Newcastle, in 1846.

Here were buried Dr. Akenside, the author of “Pleasures of the Imagination;” Charles Cotton; (d. 1687) Huysman, the painter; (d. 1696) Tom D’Urfey, the wit and poet of the time of Charles II.; (d. 1723) a plain stone to his memory is affixed on the south side of the tower. There is also a tablet in honour of Dr. Sydenham; (d. 1689) the two Valdervelde’s, the eldest of whom died 1693; Dahl, the painter; (d. 1743) Dodsley, the footman and bookseller; (d. 1797) Gilray, the celebrated caricaturist; (d. 1815) Harlowe, the painter; (d. 1819) and Sir John Malcolm; (d. 1836) whose monument is in the north transept of Westminster Abbey. In the vestry are portraits of the rectors, well worthy of notice.

CHAPEL ROYAL,

Whitehall. This noble room, forty feet high, formerly the banqueting-hall, was converted by George I. into a Chapel Royal, in which service is performed every Sunday morning and afternoon. Over the door is a bust of the founder, James I. A lofty gallery runs along the two sides of the room, and across the end over the entrance door, where there is a fine organ. But the great point of attraction is its ceiling,



INTERIOR OF CHAPEL ROYAL.

with its series of paintings by Rubens. The largest, in the centre, of an oval form, represents the apotheosis of King James I., which is treated in nine compartments. On the two long sides of it are great friezes, with genii, who load sheaves of corn and fruit in carriages, drawn by lions, bears, and rams. Vandyck was to have painted the sides with the history of the Order of the Garter. The execution of particular parts is much to be admired for its boldness and success. These paintings were re-touched a few years since by Cipriani. All the proportions are so colossal, that each of these boys measures nine feet. The other two pictures, in the centre row, represent King James as Protector of Peace, and, sitting on his throne, appointing prince Charles as his successor. The four pictures at the sides of these contain allegorical representations of royal power and virtue; and which, immediately the spectator enters the room, attracts his eye by their brilliant and harmonious colouring. Their great height, however, renders any close and accurate inspection impossible.

ST. MARGARET'S,

Westminster. Situated on the north side of Westminster Abbey. It was rebuilt in the reign of Edward I., (on the site of a church erected by Edward the Confessor, in 1064) by the parishioners and merchants of the staple, except the chancel, which was erected at the charge of the Abbot of Westminster, in 1307. In 1735, it was repaired, and the tower cased at an expence of £3,500, granted by Parliament, it being considered a national foundation for the use of the House of Commons, the members, on all particular occasions, attending divine service therein, as the Peers do in Westminster Abbey. In 1758 it was again repaired at the public charge, as also in 1803, under the direction of the late Mr. Cockerell, when a richly ornamented pulpit and desk, with a new organ, and a chair for the Speaker of the House of Commons was added. Since that time the interior, which is spacious and elegant, has been completely re-edified by J. H. Taylor, Esq.; but the most interesting object is the very beautiful stained glass window, at the east end, made by order of the magistrates of Dort, in Holland, and designed by them as a present to Henry VII., for his new chapel in Westminster Abbey; but the king dying before it could be erected, it was given by Henry VIII. to Waltham Abbey, in Essex, where it remained till the dissolution of that monastery. At the Reformation, it was removed to New Hall, Essex, and afterwards became successively the property of Villiers, Duke of Buckingham, Oliver Cromwell, and General Monk; at length, in 1751, it was purchased by John Conyers, Esq., and by him re-sold to the parishioners for 400 guineas, where it was placed in its present situation. The figures, which are numerous, are extremely fine; and in addition to that of our Saviour, there is a representation of the two thieves reaping the different rewards of their obstinacy and penitence: a fiend is seen bearing off the soul of the hardened thief, while an angel waits to receive that of the penitent. The subordinate figures consist of the two Marys; the Roman centurion, mounted on a spirited charger, finely executed; St. George of Cappadocia; Catherine, the Martyr of Alexandria; Henry VII. and his Queen; and other auxiliaries, which are well grouped, and have a striking effect. Beneath this window is a curious representation of our "Saviour's meeting at Emmaus."

At the extremity of one of the side aisles is a tablet, with the following inscription:—

Within the walls of this church was deposited the body of the great Sir Walter Raleigh, Knt., on the day he was beheaded in Old Palace Yard, Westminster, Oct. 18th, Ann. Dom. 1618.—

Reader, should you reflect on his errors,
Remember his many virtues,
And that he was a mortal!"

Here, also, was buried, William Caxton, (d. 1491) the introducer of printing into England; a neat tablet to his memory has been placed in the church, by the Roxburgh Club; John Skelton, poet laureate to Henry VIII.; (d. 1529) Hollar, the engraver; (d. 1677) and several other eminent persons of less note.

ST JOHN THE EVANGELIST,

Milbank, Westminster. Erected in 1728, from designs by Mr. Archer, It is a stone structure, having on the north and south sides porticos, with Doric columns, and open pediments. At the angles of the roof are four circular towers, with Ionic pillars; and there as well as every part of the building are much ornamented. This was the first church, or public building in London, that was lighted with gas.

ST. MARY'S,

Lambeth Walk. This church is remarkable as having afforded a temporary shelter from the rain to Maria D'Este, Queen of James II., who, after crossing the water from Whitehall, remained here on the night of December 6th, 1688, till a coach took her to Gravesend. The tower, which is eighty-seven feet high, was erected in 1735, and the body of the church about the close of the fifteenth century. In one of the windows is the figure of a pedlar, and his dog, who bequeathed to the parish a piece of land, still known as Pedlar's Acre. In the south aisle is the monument of the celebrated antiquary, Elias Ashmole; and in the chancel several of the Archbishops of Canterbury. The church-yard contains the tomb of the Tradescants, founders of the Ashmolean Museum, at Oxford, erected in 1652, and restored at the expense of the parish in 1773, when the following inscription, originally intended for it, was engraved upon the stone:—

Know, stranger, ere thou pass, beneath this stone
Lye John Tradescant, grandsire, father, son;
The last died in his spring; the other two
Liv'd till they had travell'd Art and Nature thro';
As by their choice collections may appear,
Of what is rare, in land, in sea, in air:
Whilst they (as Homer's Iliad in a nut)
A world of wonders in one closet shut:
These famous Antiquarians, that had been
Both gardeners to the Rose and Lily Queen;
Transplanted now, themselves, sleep here, and when
Angels shall with their trumpets waken men,
And fire shall purge the world, these hence shall rise,
And change this garden for a paradise.

ST. PHILIP'S,

Regent Street. Erected from the designs of Mr. S. Repton, at a cost of £15,000. The first stone having been laid May 15th, 1819, and the chapel consecrated July 4th, 1820. It is distinguished by a peristyle portico of the Italian Doric order, surmounted by a pediment, behind which rises a lofty campanile, copied from the monument of Lysicartes, better known as the lantern of Demosthenes.



ST. GEORGE'S,

Hanover Square. Erected in 1724, from the designs of Mr. John James. It has a noble portico of six Corinthian columns, supporting an entablature and pediment above; behind which, is a turret, ornamented with columns, and terminating with a dome. The steeple is good and majestic; but the interior is heavy, and is said to "exhibit a total disregard of all the rules of architecture." This is one of the richest livings in London; and to obtain which, the celebrated Dr. Dodd, offered to Lady Apsley, a bribe of £3,000. The altar-piece, representing the Last Supper, is by Sir James Thornhill.

The ground for the edifice was given by Lieutenant-General Steward, who also left £4,000 to the parish, towards erecting and endowing a charity school.

In the burial ground, belonging to this church near Bayswater, are interred Lawrence Sterne, the wit and divine; [d. 1768] and Sir Thomas Picton, who fell at Waterloo.

Here are usually celebrated the most aristocratic and fashionable marriages in the metropolis.

ALL-SOULS,

Langham Place, Regent Street. Erected in 1824, from designs by Mr. Nash. The steeple consists of a circular tower, surmounted by a cone: the tower rests on a flight of steps, and the lower part is surmounted by a peristyle of twelve Ionic columns, the capitals of which are profusely ornamented. The base of the cone, which is fluted and carried to a point, is also surrounded by a peristyle, consisting of fourteen Corinthian columns, supporting an entablature and balustrade. The church itself, is a plain building, cased with stone, lighted by two tiers of windows, and finished with a balustrade. The interior is pleasing: three sides are occupied by galleries, resting upon octangular pillars, and the fourth by the altar, over which is a painting, by Richard Westall, R.A.,—Christ crowned with Thorns. Above the front of the galleries, rises a colonnade of Corinthian columns, supporting the ceiling, which is enriched with sunk panels. This church has been the subject of much criticism; and the spire, not unlike an extinguisher, has been the cause of considerable ridicule being cast upon the architect.

ST. MARY-LE-BONE—OLD CHURCH,

High Street, Mary-le-bone. Built on the site of a former edifice, in 1741, and used as the parish church, until the erection of the new church, in 1818; since which time, it has been considered as a chapel of ease to that edifice, and called by way of distinction, the "parish chapel."

In the church is a tablet to Gibbs, the architect of St. Martin's-in-the-Fields; (d. 1754) and in the church-yard adjoining, are monuments to James Fergusson, the astronomer; (d. 1766) and Charles Wesley, the younger brother of the Rev. John Wesley; (d. 1788). Here, also, lie interred, Edmund Hoyle, author of the Treatise on Whist; (d. 1769) aged 90; Rysbrack, the sculptor; (d. 1770) Allan Ramsay, the portrait painter, son of the author of the "Gentle Shepherd;" (d. 1784) J. D. Serres, the marine painter; (d. 1793) and George Canning, father of the statesman.

ST. MARY-LE-BONE,

New Road. Erected in 1813-1817, from the designs of Thomas Hardwick, Esq., at a cost of the extravagant sum of £60,000. The portico consists of six Corinthian columns, supporting a plain pediment. The tower is decorated with figures representing the Winds; and the interior, which is spacious, is fitted up with a double gallery. The altar-piece representing the Holy Family, was painted by Benjamin West, P.R.A., and presented by the artist.

Here is a tablet to Richard Conway, R.A.; (d. 1821). In the vaults was buried James Northcote, R.A.; (d. 1831).



ST. PANCRAS' NEW CHURCH,

Euston Square, New Road. A very handsome and elaborate structure, erected at a cost of £76,000, from the designs of Mr. Inwood; the first stone having been laid by the Duke of York, July 1st, 1819, and the church consecrated by the Bishop of London, April 7th, 1822. It has a beautiful portico of six Ionic columns, copied from the Erechtheum at Athens; and at the east end, two side porticos of Caryatides, designed for the registry and vestry room. The steeple, or tower, although built in resemblance of the Temple of the Winds, has a mean and inelegant appearance. The interior is spacious, but wants elevation, which detracts from its noble proportions; the galleries are supported by pillars copied from casts of the Elgin marbles; and at the east end are six verd-antique scagliola columns, with bases and capitals of white marble. The pulpit and reading desk were formed out of the venerable Fairlop oak, blown down in 1820, which stood in Heinault forest, and gave name to the well-known Fairlop fair. Gilpin, in his "Forest Scenery," mentions this tree: he says, "the tradition of the country traces it half way up the Christian era."

In the church are tablets to Dr. Kitchener; (d. 1827) Dr. James Moore, "32 years Vicar of this extensive parish, through whose exertions this church was erected;" (d. 1848) and Dr. Mason Good; (d. 1826).



ST. GEORGE'S,

Hart Street, Bloomsbury. Erected at the public expence, and consecrated in 1731. It was designed by Nicholas Hawksmoor, a pupil of Sir Christopher Wren, and has a magnificent portico of the Corinthian order, with a pyramidal steeple. surmounted by a statue of George I., to whose name-saint it is dedicated; a circumstance rather happily alluded to in the well-known epigram—

When Harry the Eighth left the Pope in the lurch,
The people of England made him head of the church;
But much wiser still, the good Bloomsbury people,
Stead of head of the church, made him head of the steeple.

The steeple, which has found an endearing remembrance in the back-ground of Hogarth's *Gin-lane*, is constructed on the model of the tomb of Mausolus, King of Caria, at Halicarnassus, as described by Pliny. Walpole says, "the steeple is a master-stroke of absurdity, consisting of an obelisk, crowned with the statue of George I., and hugged by the royal supporters."

In the western gallery is a monument by Bacon, in memory of Charles Grant, Esq., erected in 1825, at the expence of the East India

Company; and near it is a tablet in honour of Chief Justice Mansfield; (d. 1793) whose monument, by Flaxman, is in the north transept of Westminster Abbey. Here, also, was buried Joseph Planta, (d. 1827) chief librarian of the British Museum; and Munden, the actor; (d. 1832).

ST. GILES'S-IN-THE-FIELDS,

Situated on the South side of the High Street, Bloomsbury. Erected by contract for £8,000, by Henry Flitcroft, in 1733. The exterior is of Portland stone, and is plain and striking, with a light and graceful tower rising from the roof, in ranges of Doric and Ionic pillars, and terminating in a spire. The interior is a happy combination of elegance and simplicity, having an arched ceiling, supported by Ionic pillars. The entrance gateway to the church-yard, or Lich-gate, was erected from the designs of William Leverton, Esq., over which is a curious bas-relief of the Resurrection, set up on the gate of the old church, and supposed to have been executed in 1687.

Here were buried the following eminent personages: George Chapman, translator of Homer; (d. 1634) James Shirley, dramatist; (d. 1666) Philip Stanhope, first Earl of Chesterfield; (d. 1773) Richard Penderell, of Boscobel, by whose aid Charles II. escaped after the battle of Worcester; (d. 1671) Andrew Marvell, the inflexible patriot; (d. 1678) Lady Frances Kirton, grand-daughter of Robert Earl of Leicester; (d.) Lord Herbert, of Cherbury; (d. 1648) The profligate Countess of Shrewsbury; (d. 1702) and Sir Roger L'Estrange; (d. 1704). In the burial-ground of this parish, adjoining to old St. Pancras' church, is an altar-tomb, beneath which lie the remains of the sculptor, Flaxman, (d. 1826) his wife, and sister. Here, also, distinguished by two tall cypresses, is the tomb of Sir John Soane, architect and founder of the Soanean Museum; (d. 1837).

ST. BARTHOLOMEW THE GREAT,

West Smithfield. The remains of a conventual church, belonging to a priory of Black Canons, founded in 1102, by Rahere, a minstrel in the court of Henry I.: it consists of a choir and transept, and is built in the Norman style of architecture, with semicircular arches, and supported by massive columns. An open triforium, as usual, interposes between these and the roof. On the south side is a curious minstrel gallery, and at the north-east angle of the interior, is the canopied tomb, with effigy of Rahere, the first prior of this foundation; the preservation of which is insured by a bequest for that purpose.

Near to this tomb is a spacious monument to the memory of Sir Walter Mildmay, under chancellor of the exchequer, in the reign of Queen Elizabeth and founder of Emanuel College, Cambridge (d. 1589).

ST. GILES'S,

Cripplegate, south-west corner of Fore Street. Built about 1546; and one of the few churches in the city which escaped the Great Fire. It was repaired, and the roof raised in 1791. It is of the pointed, or English style of architecture; 174 feet in length, 62 feet in breadth, and 32 in height. It has a large and lofty square tower, with a pinnacle at each angle, and a low clochier in the centre. Within the tower are thirteen bells, a larger peal than in any other church in London. The chimes were arranged by Mr. Harman, a working cooper, who is said not to have known a note of music.

This church is more remarkable as the burial-place of several eminent men, than for its architectural pretensions: here rest the remains of Fox, the Martyrologist; (d. 1587) Sir Martin Frobisher; (d. 1594-5) Speed, the historian; (d. 1629) and the poet Milton; (d. 1674) to whom, a monument, surmounted by a bust, by the elder Bacon, was erected at the expense of Samuel Whitbread Esq.

In this church, Oliver Cromwell, then in his twenty-first year, was married to Elizabeth Bouchier, August 20th, 1620.

Part of the ancient city wall is still remaining on the south and east sides of the church yard, particularly one of the bastions, which is close against the back part of Barber's Hall, Monkwell Street.

ST. LAWRENCE, JEWRY,

King's Street, Cheapside. A handsome edifice, of the Corinthian order; erected by Sir Christopher Wren, at the expense of the parishioners, assisted by the liberal benefaction of Sir John Langham. The east end, next Guildhall yard, is a composition of four Corinthian columns, with niches and festoons of fruit. On the summit of the steeple is a vane, in the form of a gridiron, illustrative of St. Lawrence's martyrdom. The interior is richly and beautifully decorated with elaborately modelled stucco ornaments; and has several monuments to celebrated persons. It contains a picture of the martyrdom of the saint; two monuments removed from Guildhall Chapel, on its demolition; and a monument to Archbishop Tillotson; (d. 1694) one of the luminaries of the Protestant episcopacy of England, who was buried here; as also, Dr. Wilkins, Bishop of Chester, the great mathematician; (d. 1672). The total cost of the building was £11,000 1s. 9d., the largest sum paid for any of the city churches which Wren erected.

ST. MICHAEL'S,

St. Michael's Alley, Cornhill. Rebuilt after the Great Fire, by Sir Christopher Wren, in 1672. The interior is light and commodious. Its lofty tower, 130 feet high, to the top of the pinnacles, is an humble imitation of Magdalen College, Oxford; it was rebuilt also by Wren,

in 1722; and, at a distance, is one of the most striking ornaments of the city. For scientific construction it is unrivalled of its kind, but it is another evidence of Wren's want of feeling for the beauties, character, and style of the ancient ecclesiastical architecture of England, and of the strong classical bias of his mind. In the old church was buried Alderman Robert Fabian, the author of the "Chronicles of England and France; (d. 1511.).

ST. ANDREW, UNDERSHAFT,

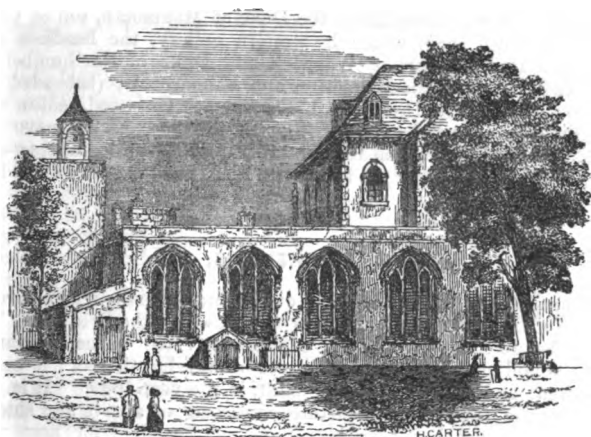
Leadenhall Street, nearly opposite the India House. Erected in 1532, in the later pointed style; and is so called from a may-pole, or shaft, which formerly stood on this spot. The interior is decorated with great taste: the ceiling is adorned with angels; and the compartments over the pillars, which support it, painted in imitation of basso-relievo. The large east window is filled with stained glass, in five compartments, representing Edward IV., Queen Elizabeth, James I., and Charles I. and II. The pulpit is a fine specimen of carving, and there are several curious monuments, the most interesting of which, is that of John Stow, the faithful and able historian, represented as seated in his study, who died in 1605, and to the disgrace of his contemporaries, in great poverty. Peter Motteaux, translator of *Don Quixote*, (d. 1718) is buried here, but without a monument.

ALL-HALLOWS, BARKING,

Tower Street, east end. Almost entirely rebuilt, in the later pointed style, in 1651; the former edifice, together with upwards of fifty houses having been destroyed by an explosion of gunpowder, in a ship chandler's shop, opposite. At the West end are massive pillars, supporting pointed arches, which are the remains of the ancient structure. The funeral brasses,—the finest in London—and tombs, are highly interesting. Henry Howard, Earl of Surrey; Archbishop Laud; and Bishop Fisher; were buried here, after their execution on Tower Hill.

ST. OLAVE'S,

Hart Street, Crutched Friars. The present church which escaped the Great Fire, is of considerable antiquity, and is frequently mentioned by Pepys, in his interesting "Diary;" it being the church which he was accustomed to attend; and here, his brother Tom, his wife, and himself, were buried. In the church are tablets to William Turner, author of the first English Herbal; and Sir John Mennis, Comptroller of the Navy, under Charles II.: (d. 1671) also, a monument to the wife of Samuel Pepys.



ST. PETER-AD-VINCULA,

Situated within the Tower of London, at the north-west corner of Northumberland Walk, near the Waterloo Barracks. The interior consists of a nave, chancel, and north aisle; the pier columns are early English, but the whole edifice has been so sadly disfigured by successive restorations, additions, and alterations, that but little remains of the original building. "I cannot refrain," says Mr. Macaulay, "from expressing my disgust at the barbarous stupidity which has transformed this interesting little church into the likeness of a meeting-house in a manufacturing town. * * In truth there is no sadder spot on earth than this little cemetery. Death is there associated—not as in Westminster Abbey and St. Paul's—with genius and virtue; with public veneration, and imperishable renown; not, as in our humblest churches and church-yards, with everything that is endearing in social and domestic charities, but with whatever is darkest in human nature, and in human destiny; with the savage triumph of implacable enemies; with the inconstancy, the ingratitude, the cowardice of friends; with the miseries of fallen greatness, and blighted fame."

Here lie buried the following illustrious persons:—Gerald Fitz-Gerald, ninth Earl of Kildare, and Lord Deputy of Ireland; (d. 1634) Sir Thomas More; (beheaded 1535). In front of the altar, Queen Anne Boleyn, and her brother, Lord Rochford; (beheaded 1535) Queen Catherine Howard; (beheaded 1542) the venerable Margaret, Countess of Salisbury; Thomas Cromwell, Earl of Essex; (beheaded 1540) Thomas, Lord Seymour, of Sudley, Lord High Admiral; (beheaded 1549) by an order from his brother, the Protector, Somerset, who himself died on the same scaffold, 1552; Lady Jane Grey, and her husband the Lord Guildford Dudley; (beheaded 1553-4)

under the Communion Table, the Duke of Monmouth, son of Charles II.; (beheaded 1686) under the western gallery, the headless corpses of John Dudley, Earl of Warwick and Duke of Northumberland; (beheaded 1553) Lords Balmerino and Kilmarnock; (beheaded 1746) Simon Lord Lovat; (beheaded 1747) Colonel Gurwood, editor of the Wellington Despatches; (d. 1846). In the floor of the nave is an inscribed stone over the remains of Talbot Edwards, Keeper of the Regalia, in the Tower, at the time when Blood stole the crown; (d. 1674).

ST. HELEN'S,

Bishopsgate Street, is a singularly quaint and picturesque structure, and is one of the few London churches which escaped the Great Fire. Three years before that event, Hatton informs us (1708) "it had upwards of £1,300 laid out in the repairing and beautifying thereof: it was last repaired, and the small tower built, in the year 1609." It is but a fragment of the original structure, consisting of a nave and side aisle only. The spot has been sacred ground for ages; for here was a priory of black nuns, founded before the reign of Henry III., by William Basing, Dean of St. Paul's; and another William Basing, one of the Sheriffs in the second year of Edward II. It contains a series of antique open seats; a beautiful Elizabethan pulpit; and an exceedingly curious and beautiful series of monuments, among which may be mentioned those of Sir John Crosby; (d. 1475) and his wife; the inhabitants of the celebrated Hall adjoining, a building immortalized by Shakspeare; of Sir John Spencer; (d. 1594) Sir Thomas Gresham, the founder of the Royal Exchange; (d. 1579) Sir William Pickering; (d. 1542) William Bond, a friend of Gresham, and "flower of merchants," as his epitaph tells us; (d. 1576) and his son, Martin, who was "captain, in the year of 1588, at the camp at Tilbury;" (d. 1643) with many other London worthies.

ST. LEONARD'S,

Shoreditch. Erected about 1735, from designs by the elder Dance. It is a plain brick building, with stone front, and spire, about seventy feet in height; the west front has a Doric portico, consisting of four Doric columns, surmounted by a triangular pediment. "The steeple is a handsome imitation of Bow, without any servility, and for construction, is scarcely inferior to that of Wren," The east window is filled with stained glass, representing the Lord's Supper, the Reconciliation of Jacob and Esau, Jacob's Vision, and Jacob at prayer.

This church, from its situation, became the last resting place of many of the early actors: amongst others here buried, may be named Will Somers, Henry VIII.'s jester, (d. 1560) a portrait of whom may be seen at Hampton Court; (No. 313) Richard Tarlton, the famous actor; (d. 1588) Richard Burbage, the original actor of Shakspeare's Richard III.; (d. 1688-9).

ROMAN CATHOLIC EDIFICES.

The religious edifices devoted to the pomp and ceremonial of the Roman Catholic worship, possessing architectural attractions, are not numerous. In consequence of the existence of certain orthodox influences, which, until recently, have precluded the Roman Catholics from the use of sculptural decorations on the exterior of their buildings, they have been led to lavish the whole of their ornamental decorations on the interior of their temples; some of which are eminently deserving of notice; and at most of their chapels, but especially at those undermentioned, the choral performances on Sundays and particular festivals, will afford a rich treat to the lover of sacred music.

ST. GEORGE'S CHURCH,

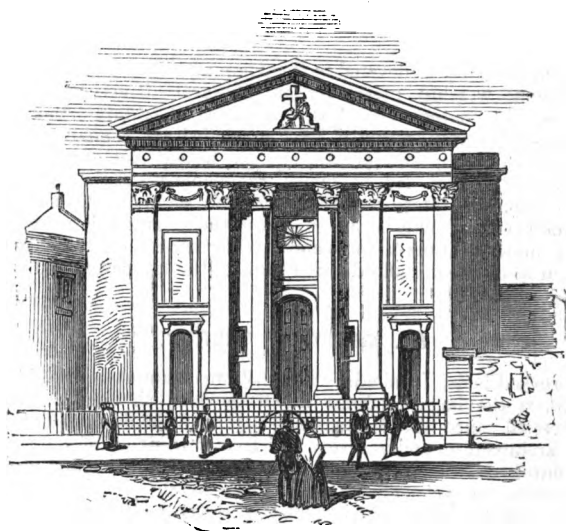
St. George's Fields, Lambeth. This most important structure, founded in 1840, is the largest edifice which the English Roman Catholics have erected since the Reformation. It is in the decorated style of Gothic architecture, and is a very satisfactory evidence of the skill of the architect, Mr. Welby Pugin. It consists of a nave and aisles, a great tower, as yet only carried to the height of sixty feet; a chancel, and two chapels, one dedicated to the Holy Sacrament, and the other in honour of the Virgin. The body of the church is calculated to hold 3,000 persons. The cost already is said to be £40,000, and it will require at least £100,000 to complete the intended works.

The principal entrance is in the great tower, and consists of a deeply moulded doorway, surrounded by a gable: on either side is a niche. Immediately over the entrance is a great window, of six lights, with rich tracery in the head; each light filled with stained glass, representing St. George, St. Michael, and other saints, under canopies; above the window is a row of niches, which will contain images of angels, with trumpets; while on the stone blocks in the spandrels, will be sculptured the dead arising; and, when the tower is completed, this portion will contain a representation of the Last Judgment.

The great window, and the three side windows in the chancel, are filled with stained glass; the floor is paved with encaustic tiles. The furniture of the high altar, including two high-standing candlesticks of brass, supporting coronels of lights; six large candlesticks of brass, of hexagonal form; and a large coronæ of iron, painted and gilt with brass enrichments, shields, inscriptions, and crystal knops, are admirably designed and wrought; indeed it is in these matters that Mr. Pugin's chief excellence consists.

The pulpit is hexagonal, supported by marble shafts; the centre one resting on a base, sculptured with the emblems of the Four Evangelists; on four sides of the body are four bassi relievi, representing Christ's Sermon on the Mount, St. John in the wilderness, and St. Francis and St. Dominick preaching.

Adjoining is a convent for Sisters of Mercy, and a school for three hundred children.



ROMAN CATHOLIC CHAPELS,

Moorfields, corner of East Street, Finsbury Circus. Erected in 1817, from designs by Mr. John Newman, at a cost of £26,000. The front, which is chaste and elegant, faces Liverpool Street, Moorfields, leading to Bishopsgate Street. The façade is divided into five inter-columns, by columns and four pilasters; those at each end, are closed, having doors with panels over them; over the whole is an allegorical sculpture of Faith. The portico is approached by a lofty flight of steps.

The interior is elegant; the altar being adorned with four marble columns, behind which, is a fresco painting of the Crucifixion, by A. Aglio; and on the ceiling are the Virgin Mary, the Infant Jesus, and the Four Evangelists; surrounded by the principal events in the life of our Saviour. The altar was presented by the late Pope.

Spanish Place, Manchester Square. A chapel belonging to the Spanish Ambassador; erected from designs by Joseph Bonomi, Esq., and much admired for its classical style of architecture. During the season, the principal operatic celebrities assist in the solemnization of the services.

Warwick Street, Regent Street. Built from the designs of Joseph Bonomi, Esq., on the site of a chapel destroyed during the Gordon riots in 1780. It is attached to the Bavarian embassy, and is deservedly celebrated for the beauty of its choral services.

DISSENTING CHAPELS.

Simplicity, and the utmost plainness, are the general characteristics of the chapels of the various denominations of Protestant dissenters; indeed, until very recently, they seem to have eschewed every thing like ornamental architecture, or beauty of proportion, in their religious edifices:—

“Long time the sister art, in iron sleep,
A heavy sabbath did supinely keep.”

But with the increasing taste for the beautiful in architecture, engendered by the restoration to something like their original splendour, of several fine specimens of pointed architecture; and the superior character of the public buildings erected during the last few years, has excited in them an honourable desire to possess places of religious worship, that should be alike appropriate to the purpose to which they are devoted, and an ornament to the metropolis. The number of Dissenting chapels are very numerous; 136 belonging to the Independents, and 72 to those of the Baptist denomination. We shall now notice those chapels which from their architectural pretensions, or historical associations, may have the most interest to the casual visitor to the metropolis.

SURREY CHAPEL,

Blackfriar's Road. A large brick building of an octagonal form; built and established by the Rev. Rowland Hill, in 1784. It is one of the largest chapels in London, being capable of holding 3,000 persons. It has a very fine organ of extensive power. The present popular preacher is the Rev. James Sherman.

FINSBURY CHAPEL,

Bloomfield Street, Moorfields. Erected in 1826, from designs by Mr. Brooks, for the Rev. Alexander Fletcher, after his expulsion from Albion Chapel. Its interior decorations have somewhat too much of a theatrical cast. The pulpit, which is circular, is of the Grecian Ionic order.

ALBION CHAPEL,

Moorfields; at the east corner of London Wall. A neat and commodious building, erected from designs by Mr. Jay. It has a handsome diastyle portico of the Ionic order, and is surmounted by a range of semicircular windows. It was formerly occupied by the Rev. Alexander Fletcher, who was removed to the more handsome and spacious chapel above noticed.

TABERNACLE CHAPEL,

Tottenham-court-road. Erected in 1756, by subscription, under the auspices of the Rev. George Whitfield, and enlarged in 1789. It stands on the site of a large pond, called in the maps of that day "the Little Sea." Here are monuments to Whitfield's wife, and John Bacon, the sculptor; (d. 1799) bearing the following inscription, written by himself:—

"What I was as an artist, seemed to me of some importance while I lived, but what I really was as a believer in Christ Jesus, is the only thing of importance to me now."

The Rev. J. W. Richardson is the officiating minister.

WEIGH HOUSE CHAPEL,

Weigh House Yard, Fish Street Hill. A neat and plain edifice, built on the site of the King's Weigh House. Here the Rev. T. Binney officiates, and attracts a numerous congregation. Service in the morning on Sundays, and in the evening on Tuesdays.

CRAVEN CHAPEL,

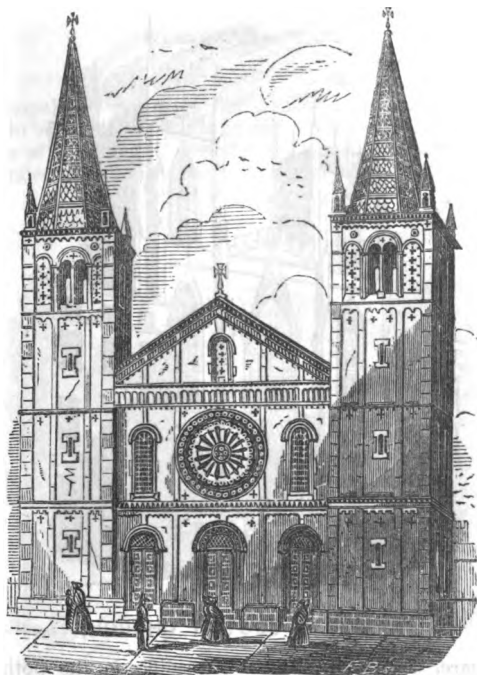
Carnaby Street, Regent Street, is one of the largest chapels in London, belonging to the Independents: the Rev. J. Leifchild, D.D., preaches here to a numerous and admiring congregation, and the singing is of a very high character. There are two services here on Sunday, and on Tuesday in the evening.

TREVOR CHAPEL,

Trevor Square, Brompton. A large brick built edifice, with nothing to distinguish it from others of its class. The Rev. J. Morison, D.D., officiates here, with such effect, as to have twice required its enlargement. On Sunday there are services in the morning and evening, and in the week on the evening of Wednesday.

MANOR HOUSE CHAPEL,

Camberwell. A small, mean looking brick building, in the rear of some houses in the Camberwell Road. It has no pretensions to ornament, either exteriorly or in the interior. The Rev. J. Burnett is the officiating minister.



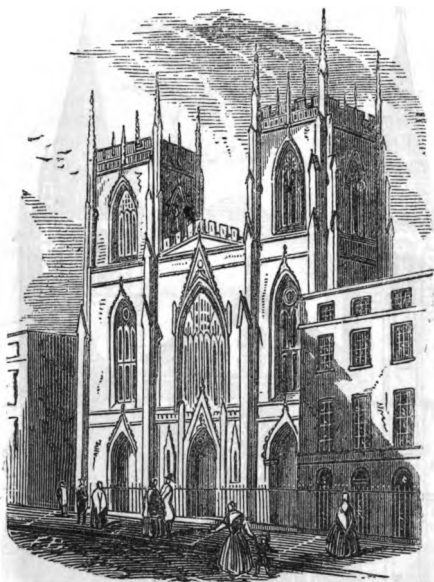
BLOOMSBURY CHAPEL,

Bloomsbury Street, Oxford Street. A chapel erected by the members of the Baptist persuasion, in 1848, from designs by Mr. Gibson; and possessing an elevation of greater architectural importance, than any other chapel belonging to that body, in London.

In the towers are staircases leading to the basement and gallery floors; the whole extent of the former being set apart for two schools, for boys and girls. The galleries occupy three sides of the chapel, with an organ gallery on the fourth. The ceiling is divided into panelled compartments, with a large coved circle in the centre, from which drops a pierced pendant, carrying a large and handsome chandelier, constructed upon the principle of Professor Faraday's patent, provision being made for conveying the vitiated air into the upper part of the towers, where it is discharged.

The materials of the edifice are white bricks, with Caen stone dressing. The height of the spires is 117 feet; they are covered with red ornamental tiles, to suit the style. The cost of the building, exclusive of the site, was about £8,000. The present pastor is the Rev. W. Brock, who is highly popular.

LONDON.



NATIONAL SCOTCH CHURCH,

Regent Square, Gray's Inn Road. An edifice in the Gothic style; erected in 1824, from designs by Mr. Tite; the first stone having been laid July 1st, 1824. The elevation is composed of three leading parts; namely, two towers, over the entrance to the aisles, and a central part, surmounted by an embattled gable, that conceals the roof over the nave. The interior is 100 feet long, and 63 feet broad, and is capable of accommodating 1,800 persons. It was built for the Rev. Edward Irving; and here, during his ministry, the "Unknown Tongues" were often heard. The Rev. James Hamilton is the present minister.

CROWN COURT CHURCH,

Crown Court, Little Russel Street, Covent Garden. This church, which was enlarged and restored in 1848, has a façade of considerable interest, as an architectural composition, considering the nature of the situation, and the little opportunity afforded to the architect for display. The Rev. J. Cumming preaches here, who, when he entered upon his pastoral charge, some ten years since, had not more than eighty regular hearers; he now has one of the largest congregations in the metropolis.

WESLEYAN CHAPELS.

The chapels belonging to the Wesleyan Methodists are numerous, and are to be met with in all the districts around London. With the exception of three or four recently erected, they however possess but little architectural enrichment. The most important are the following:—



CITY ROAD CHAPEL.

Erected by the Rev. John Wesley, on the site of the City Cannon Foundry; the first stone having been laid by him in 1777. "Great multitudes," says Southey, in his *Life of Wesley*, assembled to see the ceremony of laying the foundation, so that Wesley could not, without much difficulty, get through the press to lay the first stone, on which his name, and the date were inserted on a plate of brass, 'This was laid by John Wesley, on April 1st, 1777.' 'Probably,' said he, 'this will be seen no more by any human eye, but will remain there till the earth, and the works thereof, are burnt up.'

City Road Chapel, says a recent writer of the Wesleyan body, "is the veritable cathedral of Methodism. Around it sleep in solemn sepulture, many of the most honoured of our fathers, and of the mightiest in the work of the ministry. Many of the beloved friends of Jesus have been laid in that burial ground, who shall rise again triumphantly, at the coming of Christ. There rest the bodies of Wesley and Benson; of Watson and Clarke; of Murlin and Griffith; of Oliver and Moore; and of many others, whose names are found in the record of our most honoured dead. The moral state of that man is not to be desired, who can enter within the gates on the right hand

of City Road Chapel, and tread the narrow path which leads to the obelisk tomb of the founder of Methodism, behind the building, without solemn thoughts and reflections, and throbs of deep emotion."

In the chapel are tablets to Dr. Adam Clarke; (d. 1832) and Charles Wesley; (d. 1788) "the first who received the name of Methodist."

QUEEN'S STREET, CHAPEL,

reat Queen Street, Lincoln's Inn Fields. A spacious edifice, erected in 1818. A new façade was added in 1841, from designs by Mr. J. Jenkins, which though very narrow, exhibits much taste. It is in the Italian style; and consists of a small Ionic tetrastyle, forming a portico, crowned by a pediment, over which is a single Venetian window set within an arch, and the elevation is finished by a bold and handsome cornice above, and by rustic quoins at the angles. The interior is chaste and elegant, and has a double gallery

CLERKENWELL CHAPEL,

St. John's Square. Erected in 1849, at a cost of £3,800, to supersede a chapel occupied on lease, in Wilderness Row. It is a large and beautiful building, in the early decorated style of Gothic architecture, capable of accommodating 1,300 persons. The front, which is relieved by two turrets, has a large central window, divided into five lights. The interior is in keeping with this style of architecture, having a panelled ceiling; the principals of the roof as far as open, being filled with flowing tracery, supported by spandrels, which spring from stone corbels.

ISLINGTON CHAPEL,

Liverpool Road, Islington. Erected in 1849, on the site of the former edifice, destroyed by fire. It is a large and substantial building, in the decorated style of Gothic architecture, of Kentish rag-stone, with Bath stone dressings and ornaments. The front next Liverpool Road, has a large central window, divided into five lights, with rich flowing tracery in the head. The interior is divided into a nave, and side aisles; the clerestory walls being supported by slender pillars, and pointed arches, and will accommodate 1,000 persons.

JEWIN STREET CHAPEL,

Jewin Street, Fore Street. Erected in 1847, on the site of an edifice formerly occupied by a congregation of Arians, of which Dr. Rees was the minister. The front has a lancet-headed window of three lights. The interior is neat and commodious.

HOXTON CHAPEL,

New North Road. Is in the Anglo-Norman style of architecture; and is one of the most successful attempts made to adapt that more heavy and ponderous style to the wants of a Methodist chapel; and is highly creditable to all concerned in its erection. The interior is spacious and open; the seats are divided into a double row in the middle, and a single row at each side. The galleries are comparatively small, and appear well supported and relieved by the thick columns, and bulky ornaments of the Norman style.

POPLAR CHAPEL,

The exterior is imposing; and is perhaps, the most remarkable of any Methodist chapel yet built. In the front are two octagonal towers, eighty feet high, enriched with canopies, and finished with gables and crockets; the large central window has five lights, with flowing tracery in the head.

The interior is pleasing in its appearance and arrangements. The pulpit and screen behind it are of Caen stone, richly carved. The seats are each finished at the ends with fleur-de-lis; and in the farther gable, is a window of the rose form, filled with stained glass. The ceiling is divided into proportionate compartments, by moulded ribs, ornamented with bosses at the intersections, supported under the principals by carved spandrels, resting on moulded stone corbels. The entire cost of the building has been £5,000.

FRIENDS' MEETING HOUSES.

The Society of Friends have several Meeting Houses in London; out, as may be supposed, without any architectural pretensions; their only peculiarity being a studied plainness. The principal one of which, is situated at No. 86, Houndsditch; where is also a considerable library of rare works, by Members of the Society. In White Hart Court, Gracechurch Street, was situated the oldest of their Meeting Houses, remarkable as the place where the celebrated George Fox, and the equally celebrated William Penn, the founder of Pennsylvania, inculcated their pacific tenets. It was burnt down in 1821, but has since been rebuilt.

NEW JERUSALEM CHURCHES.

Argyle Square. A very neat and appropriate building; erected in 1844. The Rev. Mr. Shaw is the present minister.

Cross Street, Hatton Garden. A plain brick edifice: stands on the site of Hatton House, built by the Lord Chancellor of that name.

UNITARIAN CHAPELS

South Place, Moorfields. A spacious edifice, erected in 1823; and is unorthodox in every respect; dissenting from the true faith of legitimate architecture. Its principal front consists of four three-quarters Ionic columns, guarded by two pairs of antæ and a remarkably ill-proportioned entablature and pediment, which is surmounted by something like a miniature stack of chimnies. It is also disfigured by the introduction of dwelling-house windows.

Stamford Street, Blackfriar's Road. Built in 1823, by Mr. Rennie; and is distinguished by a fine Grecian Doric portico, unequalled in London.

GERMAN LUTHERAN CHURCHES.

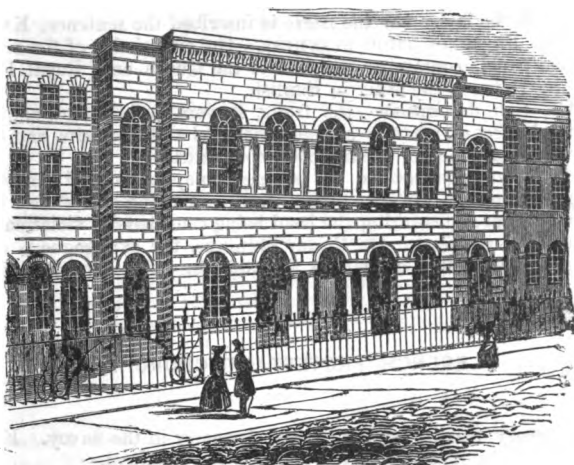
There are six German churches or chapels of the reformed religion, belonging to the Germans in London; the principal one of which, is in the district called the Savoy, on the south side of the Strand, near Waterloo Bridge. The exterior is a plain brick building, erected in 1768, on the site of part of the old palace; a Jesuit's chapel belonging to which, had formerly been allotted to them by William III. It has a handsome interior of the Ionic order, designed by Sir William Chambers.

GERMAN CHAPEL ROYAL,

Situated between Marlborough House and St. James's Palace. Established by Prince George of Denmark, at the instigation of his chaplain, in 1705. It is an elegant building, fitted up with great luxury. In the gallery is a seat appropriated to the Royal Family, in which the late Queen Dowager might frequently be seen. The service commences at half-past eleven o'clock.

DUTCH CHURCH,

Austin Friars. The church of the Austin Friars, erected in 1351, and granted, by Edward VI., in 1550, to the poor Dutch refugees, who fled out of the Netherlands, France, "and other parts beyond seas, from papist persecution." It has some very good decorated windows; the library attached to it contains some very valuable MSS. and letters of Calvin, Peter Martvr, and other foreign reformers.



JEWISH SYNAGOGUE.

Great St. Helen's, Bishopsgate Street. Erected in 1838, from designs by Mr. Davies; the first stone having been laid on the 10th of May, 1837. The façade is of Italian architecture, and extends about 110 feet from east to west. The centre is occupied by a spacious open vestibule, with coupled Tuscan columns, supporting three arches. Within the vestibule, on either side, are marble lavatories, for the hands, and opposite are three doorways leading to the interior of the building. The interior is highly creditable to the talent and taste of the architect, "who has here distinguished himself," says Mr. Leeds, "most advantageously; for it quite eclipses any one of our modern churches, that have any pretensions to be brought in comparison with it; although it may fall short of some of them in its dimensions;" of no very great extent; it has an air of spaciousness, and of rich and tasteful elegance, which are quite enchanting. Its length, including the recess, is seventy-two feet; and the extreme width fifty-four feet, or between the fronts of the galleries, thirty-two feet; the extreme height being forty-five feet. The galleries for the women are novel in design, and elegant in execution; the seats are concealed from view, while the handsome railing in front, adds to the architectural effect.

The ark, or upper portion of the interior of the synagogue, corresponding with the Christian altar, is particularly beautiful. The slightly elevated floor is paved with finely-veined Italian marble. In front of the lower portion of the alcove is a rich velvet curtain, emblazoned with a crown, covering the recess containing the books of the law, which are enclosed with doors of solid mahogany. Above are three arched windows, filled with stained glass, of arabesque pattern; the centre one has the name of **JEHOVAH**, in Hebrew characters, and the

tables of the law. On the frieze is inscribed the sentence, *KNOW IN WHOSE PRESENCE THOU STANDEST*. On either side of the ark is an arched panel, containing prayers for the Queen and Royal Family; one in Hebrew, the other in English.

The rich decorations—the fruits, flowers, and rosettes, add to the general effect of what is at once beautiful and exquisite, and even a gorgeous specimen of architectural combination.

On ordinary occasions, the stranger may enter and observe the singular mode of worship of the Jews; on doing so, he must not remove his hat; uncovering the head being considered a violation of the sanctity of the place. On Friday evenings, the synagogue is opened for the services that commence the sabbath, which extends from sunset to sunset.

FRENCH PROTESTANT CHURCHES.

Bloomsbury Street, Oxford Street, formerly in the Savoy. Erected in 1845, from designs by Ambrose Poynter, architect.

St. Martin's-le-grand. Founded by Edward IV., and formerly situated in Threadneedle Street. It is a small, neat edifice, having a handsome traceried window at the east end.

GREEK CHURCH,

London Wall. The first ecclesiastical structure erected by the Greeks resident in London. The entrance front is divided into two stories by a bold and enriched moulding; the lower story having an arcade of three arches, opening into a corridor, whence admittance into the church is obtained; and the upper story a similar arcade, containing three windows deeply recessed; above which, is a sunken panel, containing a Greek inscription, which may be thus translated:—

“During the reign of the august Victoria, who governs the Great people of Britain, and also other nations scattered over the earth, the Greeks sojourning here, erected this Church to the divine Saviour, in veneration of the rites of their fathers.”

In addition to the important religious edifices we have described in the foregoing pages, there are some hundreds of churches, chapels, and meeting houses, in which divine service is regularly performed, and which are generally well attended; and whatever may have been the feeling with which a stranger has regarded London, he cannot fail to be struck with the immense number of places of public worship; with the excellent and frequently crowded attendance; and, with the general devotional feeling, and strict sobriety of demeanour, that characterizes the generality of the inhabitants of the metropolis the Sunday.

CHAPTER IV.

ROYAL PALACES AND MANSIONS OF THE NOBILITY.

The pillar'd dome magnific heaves
Its ample roof, and luxury within,
Pours out its glittering stores.—*Thomson.*

ARCHITECTURE, the queen of the fine arts, attended by her handmaids, *Painting* and *Sculpture*, presents herself, by a prescriptive right, to the consideration and regard of the SOVEREIGN. Monarchs can best appreciate the utility and importance of this noble art—an art which, in imperial and great works combined, displays the mighty and fascinating powers of *Painting* and *Sculpture*—of *Music* and *Poetry*.—*Sir John Soane.*

BUCKINGHAM PALACE,

St. James's Park; the town residence of Her Majesty, formerly called Buckingham House and originally erected by the learned and accomplished John Sheffield, Duke of Buckingham, the friend and patron of the poet Dryden, in 1703, on the site of what was then called the Mulberry Gardens. Having come into the possession of Sir Charles Sheffield, it was by him sold to George III., in 1761, for £21,000, and settled on Queen Charlotte, in lieu of Somerset House. Here the whole of her family, excepting the eldest, afterwards George I V., were born.

In 1825, the present edifice was commenced under the direction of Mr. Nash, by the command of His Majesty George IV.; and after the most lavish and extravagant expenditure, exceeding £600,000, the building was found to be altogether unfit for the pageantries of royalty, and but little suited for the residence of the sovereign. George IV. dying during the progress of the work, and William IV. not liking the building, or the situation, it was not occupied until the accession of her present Majesty, when various alterations were found to be necessary to render it inhabitable, which were accordingly made, under the superintendence of Mr. Blore, and the palace at length became the residence of the sovereign, July 13th, 1837. In 1847, the accommodation being then found too contracted for her Majesty's household and increasing family, the present front, facing the Park, was added by Mr. Blore, in 1848. The new façade, which has more the appearance of a row of modern second-rate mansions, than the palace of the sovereign of this wealthy and powerful empire, is the same length as the garden front. The height to the top of the balustrade is seventy-

seven feet, and it has a central and two arched side entrances, (also leading into the quadrangle) the principal floor being intended for a state ball-room, and the necessary withdrawing rooms.

In the centre of the façade is an arch, with a balcony, supported by bold trusses, surmounted by scroll work, enclosing a shield, bearing "V. R. 1847," and colossal figures of St. George and the Dragon, and Britannia with the British Lion, by Termouth. Over the north wing is a group of the Hours, upon a pedestal, having a circle intended for a wind dial, flanked with recumbent figures. On the southern wing is a fine statue of Apollo, in the pedestal of which is a circle for a clock dial, flanked by Morning and Night; Noon being represented by Apollo. These two groups formed part of the original sculptural decoration of the palace. The principal, or garden front, is three hundred and forty-five feet in length, ornamented with statues of Prudence, Temperance, Fortitude, Faith, Hope, and Charity; and has a terrace of the like extent. Military trophies, and festoons of flowers are distributed over various parts of the building, where ornaments have been required to give effect.

The entrance hall, though low, is truly magnificent; it is paved with variegated marble, bordered with a scroll of Sienna, centred with puce-coloured rosettes; the walls are of scagliola, and the ceiling is supported by forty-four white marble columns with Corinthian capitals of Mosaic gold. Behind the hall is the Sculpture gallery, extending the whole length of this portion of the palace, on each side of which are ranged busts of members of the Royal Family, and eminent deceased statesmen. The sides of the gallery are ornamented with thirty-two columns, similar to those in the entrance hall. In the centre is the door opening into the libraries, three handsome rooms, looking into the garden; on the right is the staircase leading to the Queen's private apartments; and on the left are the Queen's study, and rooms for secretaries. On the left of the entrance hall is the grand staircase, recently decorated by Louis Gruner, the steps of which are of white marble, and the railings of mahogany and Mosaic gold, leading to the state apartments, which are in the following order:—

The Green Drawing Room, 48 feet by 35, is hung with rich damask drapery, with bullion fringe, divided by gilt pilasters. It contains portraits of the House of Hanover, and two valuable cabinets. Here every possible variety of green leads the eye—from the deepest tint of that colour, displayed in the striped satin by which the walls are lined and the gorgeous furniture covered—up to the yellow of the gilt work, by which the room is profusely ornamented.

The Throne Room, 65 feet by 35, is richly gilt, and hung with crimson silk, beautifully blended with an excess of richly gilt ornament; the ceiling is magnificently embossed, and the frieze contains bassi-relievi, by Baily, after designs by Stothard, representing the wars of York and Lancaster. In an alcove at the end of the apartment, formed by two wall pillars is the imperial throne, surmounted by a wreath, borne by winged figures, to which are attached a medallion, exhibiting the Royal initials. In this apartment the meetings of the Privy Council are held.

The Picture Gallery is 164 feet by 28; and is lighted by three parallel ranges of sky lights, decorated with tracery and Eastern pendants, having a pleasing appearance; over the mantel-pieces are carved heads of the great masters of antiquity; and the floor is of panelled oak. The collection of pictures formed by George IV., consist principally of choice works of the Dutch and Flemish schools, a few valuable Italian paintings, and several meritorious pictures by modern English artists.

The Yellow Drawing Room is 48 feet by 35, and the most magnificent room in the palace; the whole of the furniture being elaborately carved, overlaid with dead and burnished gold, and covered with broad striped yellow satin. Against the walls are placed several highly-polished yellow marble pillars, which are matched in colour by the carpet, subduing the effect of the masses of yellow. In each panel is painted a full-length portrait of some member of the Royal Family. There are also twelve bas-reliefs by the late William Pitts, representing the origin and progress of Pleasure.

The saloon, which is in the centre of the garden front, is 32 feet by 52. Here the decoration is particularly sumptuous; the shafts of the Corinthian columns and pilasters being of purple scagliola, in imitation of lapis lazuli; the entablature, cornice, and ceiling, profusely enriched; and all the other decorations and furniture, of corresponding magnificence. In this apartment are three friezes, also by Pitts, representing Eloquence, Pleasure, and Harmony.

The South Drawing Room, is 68 feet by 35, enriched by columns of crimson scagliola, and three compositions in relief, by Pitts, being the apotheosis of Spenser, Shakspeare, and Milton.

The last of the state rooms, is the Dining Room, 68 feet by 35, which is a very spacious and handsome apartment, lighted by windows on one side only, opening into the garden, the spaces between which are filled with immense mirrors. The chief entrances are at the north end of the room; one opening from the ball-room, the other from the picture gallery, a fire place, with an elegant looking glass over it, dividing them. At the southern end is a deep recess, the extremity of which is nearly filled by a large looking glass, in front of which, during state balls or dinners, the buffet of gold plate is arranged, producing a most magnificent effect. The ceiling is enriched with elaborately moulded foliage and floral ornaments. At the eastern side are portraits of former members of the Royal Family, and Sir T. Lawrence's celebrated portrait of George IV., in his coronation robes, formerly in the Presence Chamber, at St. James's.

On the south side of the garden front is the Private Chapel, consecrated March 25th, 1843. by the archbishop of Canterbury. The pillars of this building formed a portion of the screen of Carlton Palace.

In the Garden is the Queen's Summer House, adorned with frescos, illustrating Milton's *Comus*, by Eastlake, Maclise, Landseer, Dyce, Stanfield, Uwins, Leslie, and Ross; the poverty-stricken ornaments and border of which, are by Louis Gruner.

The state apartments may be viewed by an order from the Lord Chamberlain, only granted during the absence of Her Majesty.



ST. JAMES'S PALACE,

Pall Mall, facing St. James's Street, was built on the site of a hospital for lepers, founded by some pious citizens of London, before the Norman Conquest, dedicated to St. James; and to which purpose it was applied until the reign of the eighth Harry, who seized its revenues, pensioned its inmates, razed the building, and erected the present edifice, from designs by his then favourite, Thomas Cromwell, Earl of Essex.

It is an irregular brick building, without a single external beauty to recommend it, possessing, however, several commodious apartments, admirably adapted for state purposes, and used by Her Majesty for holding levees and drawing rooms. The entrance from Pall Mall is through an old gate-house, having a clock-tower, one of the few remains of the old building, into a small court, with a piazza on the west side leading to the grand staircase; the buildings are low, plain, and mean; beyond this are two other courts, but which have no pretension to palatial grandeur. The state apartments look towards the Park; and this side, though certainly not imposing, cannot be pronounced mean; it is of one story, and has a regular appearance, not to be found in other parts of the building.

The state apartments are commodious and handsome, and are entered by a passage and staircase of great elegance. On ascending the staircase is a gallery, or guard-room converted into an armoury; the walls being tastefully decorated with daggers, muskets, and swords, in a variety of devices, such as stars, diamonds, circles, and Vandyck borders. This apartment is occupied by the yeoman of the guard, in full costume, on the occasion of a drawing room. The next room to this, is the old Presence Chamber, the walls of which are covered with tapestry, in fine preservation; for although it was made for Charles II., it had never been hung until the marriage of the Prince

of Wales, afterwards George IV., it having lain by accident in a chest, undiscovered until within a short time of that event. In this room, over the fire-place, are some relics of the period of Henry VIII.; among which may be mentioned the initials "H. A." (Henry and Anne Boleyn) united by a true-lover's knot; the fleur-de-lis of France, formerly emblazoned with the arms of England; the portcullis of Westminster; and the Rose of Lancaster. From the large bay window of this apartment, Her Majesty Queen Victoria was proclaimed, on the 21st of June, 1837.

When a drawing room is held, a person attends in this room, to receive the cards containing the names of the parties to be presented, a duplicate of which is handed to the lord in waiting, to prevent the presentation of persons not entitled to that privilege. From this room entrance is obtained to the state apartments, the first of which, is very splendidly furnished; the sofas, ottomans, &c., being covered with crimson velvet, and trimmed with gold lace. The walls are covered with crimson damask, and the window curtains are of the same material; here is a portrait of George II., in his robes; paintings of Lisle and Tournay; and an immense mirror, reaching from the ceiling to the floor. The apartment is lighted by a chandelier, hanging from the centre of the ceiling, and by candelabras at each end.

The second room is fitted up in the same splendid style, and contains a full-length portrait of George III., in his robes of the Order of the Garter; on each side of him hang paintings of the great naval victories of the First of June, and Trafalgar. From the centre of the ceiling hangs a richly-chased Grecian lustre, and on the walls are three magnificent pier-glasses, the height of the apartment. Mirrors

"in which he of Gath,
Goliath, might have seen his giant bulk
Whole without stooping, towering crest and all."

The third room is called the Presence chamber; in it Her Majesty holds levees and drawing rooms; although similar in style of decoration, it is far more gorgeous than the two described above. The throne, which is on a raised dais, is of crimson velvet, covered with gold lace, surmounted by a canopy of the same material. The state chair is of exquisite workmanship. The window curtains are of crimson satin trimmed with gold lace. Here are placed paintings of the battles of Vittoria and Waterloo, by Colonel Jones.

Behind this apartment, is Her Majesty's Closet, in which audience is given to foreign ambassadors, cabinet ministers, and officers of state; and beyond this is Her Majesty's Attiring Room.

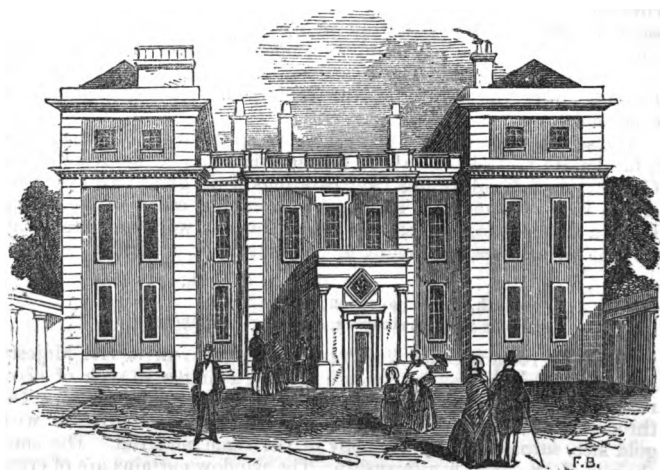
This edifice was the London residence of our sovereigns from 1697, when Whitehall Palace was consumed by fire, until 1837, when Buckingham Palace was first occupied by her present Majesty; the south-eastern wing, occupied by the Duke of Cambridge, was accidentally burned in January 1809. Since which time a part only has been rebuilt, but it was put into ornamental repair on the accession of George IV., during the years 1821-3. In this palace died Queen Mary I.; Henry, Prince of Wales, eldest son of James I.; and Caroline, Queen

of George II.; and here Charles II., James II.'s son by Mary of Modena, afterwards known as the Old Pretender, and George the IV. were born.

The Chapel Royal, has a choral service, at twelve o'clock, at which, when in Town, the Duke of Wellington is a regular attendant. By being early, admission may be obtained by a gratuity to the attendant; a system, in connection with churches, which is happily on the decrease.

In the colour court a regiment of Foot Guards parade daily at eleven, accompanied by its band, which plays several favourite pieces of music.

Clarence House, in the stable yard, is the present town residence of Her Royal Highness the Duchess of Kent, near to which is the office of the Lord Chamberlain.

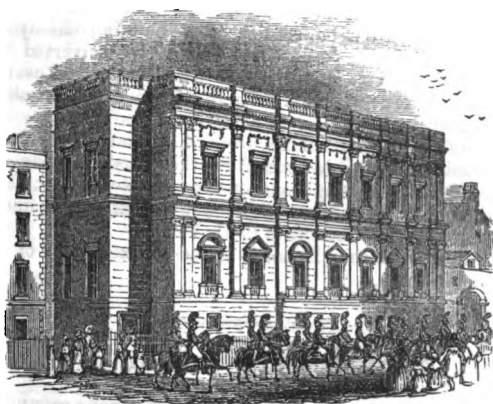


MARLBOROUGH HOUSE,

Pall Mall, was built in 1709-10, by Sir Christopher Wren, for John Churchill, the great Duke of Marlborough, on ground leased by Queen Anne to the Duchess. It has two wings, adorned with rustic stone work, and is thus described by Defoe, in a "Journey through England," in 1722; "Marlbororough House, the palace of the Duke of Marlborough, is every way answerable to the grandeur of its master. Its situation is more confined than that of the Duke of Buckinghamshire; but the body of the house much nobler, more compact, and the apartments better disposed. It is situated at the west end of the King's garden on the park side, and fronts the park, but with no

other prospect but the view. Its court is very spacious, and finely paved; the offices are large, and on each side as you enter; the stairs, mounting to the gate, are very noble." Marlborough House was bought by the Crown, in 1817, for the princess Charlotte and prince Leopold, but the princess died before the assignment was effected. The prince, however, (now the King of the Belgians) lived here for several years. In 1837 it was placed in thorough repair, and refurnished, having been settled upon Adelaide, the late Queen Dowager, by act of parliament, by whom it was occupied until her death in 1849. It is now settled upon His Royal Highness the Prince of Wales, as his separate residence, so soon as he shall have attained the age of eighteen years; but at present it is appropriated to the display of the Vernon Gallery, until suitable apartments can be had in the National Gallery.

Over the entrance is placed her late Majesty's hatchment, an heraldic decoration, usually placed on the morning of interment, on the front of the house belonging to the deceased, and then over the vault, or tomb, after burial.



WHITEHALL.

The Banqueting House, Whitehall, is one of the earliest and finest specimens of the Italian style, and certainly ranks as one of the most beautiful buildings in the metropolis; it is, however, but a fragment of a grand design, by Inigo Jones, for a Royal palace, which had the whole plan been executed in the like spirit, would have been, perhaps, the most magnificent palace in the world.

The old palace of Whitehall, occupied a space along the bank of the river, a little to the north of Westminster Bridge, commencing

where the privy gardens begin, and ending near Scotland Yard. Westward it extends from the river to St. James's Park, along the eastern boundary of which, many of the various buildings lay, from the Cockpit, which it included, to Spring Gardens. It was originally the residence of Hubert de Burgh, Earl of Kent, Justiciary of England, under Henry III., before the middle of the thirteenth century. It afterwards devolved to the archbishop of York, whence it received the name of York Place, and continued to be the town residence of the archbishop till purchased by Henry VIII. of Cardinal Wolsey, in 1530.

You

Must no more call it York-place, that is past;
For, since the Cardinal fell, that title's lost;
'Tis now the King's, and call'd—Whitehall.—*Shakspeare.*

At this period it became the residence of the court; but in 1697 all was destroyed by accidental fire, excepting the Banqueting House, which had been added to the palace of Whitehall, by James I., according to the extensive and magnificent designs of Inigo Jones, in 1619. This is a noble structure of hewn stone, adorned with an upper and lower range of pillars of the Ionic and composite orders: the capitals and the opening between the columns of the windows are enriched with fruit and foliage. The roof is covered with lead, and surrounded with a balustrade. The building chiefly consists of one room, of an oblong form, forty feet high; converted by George I. into a Chapel Royal, in which service is performed every Sunday morning and afternoon. A thorough repair of the whole building was undertaken in 1829.

In front of **this edifice**, on the 30th of January, 1648-9, Charles I. was beheaded, on a scaffold erected for the occasion, having passed to the scene of death through one of the windows. "At this scene," says Whitlock, "**were many sighs and weeping eyes**, and numbers strove to dip their handkerchiefs in his blood."

Behind the Banqueting House is a fine bronze statue of James II., by Grinling Gibbons.

KENSINGTON PALACE,

Kensington. Situated on the west side of picturesque grounds of about two hundred and eight acres. A red brick building, of no particular period, but a heterogeneous mass of apartments, halls, and galleries, presenting, externally, no single feature of architectural beauty; the united effect of its ill-proportioned divisions, being irregular and disagreeable. The original mansion was the suburban residence of the Lord Chancellor Finch, afterwards Earl of Nottingham, but was purchased from his successor by William III., who found its sequestered situation congenial with his moody and apathetic disposition, and made it a royal residence. By him, at the instigation of his Queen, Mary, it was considerably enlarged, from designs by Sir Christopher Wren, and surrounded by solitary lawns, and formal,

stately gardens. Queen Anne considerably enlarged the mansion, and added to the beauty of the grounds. The orangery, a fine detached building, was built by Sir Christopher Wren. The north-west angle was added by George II., to form a nursery for his children, and to his queen, Caroline, we owe the introduction of ornamental water into the gardens and pleasure grounds. George III. having made St. James's Palace and Buckingham House the head quarters of royalty; then it was that Kensington Palace, became the occasional or permanent residence of the junior members of the Royal Family, and the gardens, what they have ever since continued—the summer resort and promenade of the aristocracy, and denizens of the West End. The Palace contains a good suite of state apartments, the staircases and ceilings being ornamented with paintings by Kent. The grand staircase leads from the principal entrance to the Palace by a corridor, the sides of which are painted to represent a gallery crowded with spectators on a court day, in which the artist has introduced into the subject, portraits of himself; of Uric, a Polish youth, page to George I.; of the Turks, Mahomet and Mustapha, two of his attendants; and Peter, the Wild Boy.

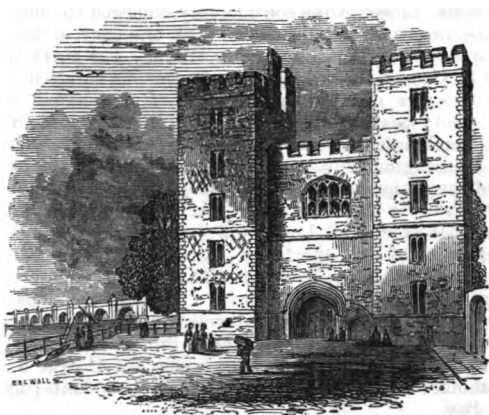
In Kensington Palace, the late Duke of Sussex resided for many years; and here it was he formed his valuable and extensive library of theological works, disposed of since his death; but that which gives it the greatest interest, is the circumstance of its having been the residence of the Duke and Duchess of Kent, and the birth-place, in 1819, of her present Majesty, Queen Victoria, who in the seclusion of its privacy, spent the greater part of her youthful days; and here, on her accession to the throne in 1837, was held her first council.

The fine collection of paintings which it once contained, has been dispersed, and are now to be found principally at Hampton Court. William III., Queen Mary, Queen Anne, her consort Prince George of Denmark, George II., and the Dukes of Kent and Sussex, all died here.

LAMBETH PALACE,

The town residence of the Archbishop of Canterbury, is an irregular pile of building, situate on the south bank of the Thames, nearly opposite Westminster Abbey. Having been erected at different periods, it displays various kinds of architecture. A considerable portion dates as far back as the thirteenth century. The corners of the edifice are faced with rustic work; and the top is surrounded with a battlement. In the banqueting-room, which has an old carved ceiling, are the portraits of all the primates, from Archbishop Laud to the present time.

The hall—a noble room—forming part of the old palace, has been converted into a library, which was founded by Archbishop Bancroft, in 1604, and increased at successive periods by Archbishops Abbot, Juxon, Laud, Sheldon, Tennyson, and Secker, till the number of volumes now exceeds twenty-five thousand: in addition to which



LAMBETH PALACE,

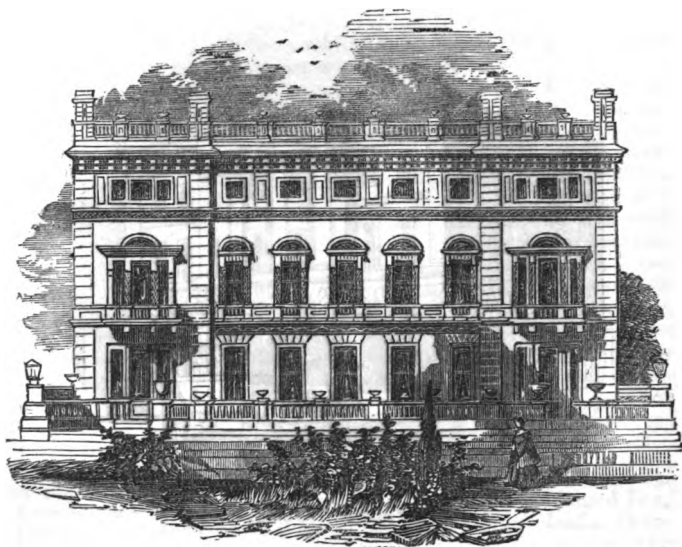
are portraits of the following distinguished prelates and divines: St. Dunstan, Archbishop Bancroft, the founder; Warham; Richard Fox, Bishop of Winchester; Martin Luther; Dr. Peter du Moulin, Chaplain of Charles II.; and his Archbishop Juxon, the bishop who attended Charles I. on the morning of his execution; Dr. David Wilkins, a former Librarian; Archbishop Tillotson (the first prelate who wore a wig), by Mrs. Beale; and a large view of Canterbury Cathedral. The bay window has some stained glass; the arms of Philip II. of Spain, husband of Queen Mary; Archbishops Bancroft, Laud, and Juxon; and a portrait of Archbishop Chicheley.

The chapel, the oldest part of the edifice, was erected in the thirteenth century, by Boniface, Archbishop of Canterbury. It is early English, with lancet-shaped windows, and a crypt; and has an old screen, put up by Archbishop Laud, (executed 1644-5) having his coat of arms, and contains the remains of Archbishop Parker, buried before the altar; (1574). In this chapel all the archbishops, from the time of Boniface, have been consecrated; and in the vestry are portraits of several bishops. The Lollards' Tower, at the western extremity of the chapel, contains a small room, wainscotted with oak, on which are inscribed several names and portions of sentences in ancient characters; and the walls are furnished with large rings to which the Lollards, and other persons confined for heretical opinions, are supposed to have been affixed. In the grounds, which are tastefully laid out, are two fig trees of extraordinary size, said to have been planted by Cardinal Pole, about 1558. A new Gothic wing was added by Dr. Howley, the late Archbishop, from the designs of Mr. Blore; and the domestic portion of the palace greatly enlarged and fitted up in a style of simple beauty—oak panelling prevailing throughout—contrasting finely with the fretted ceilings and ornaments.



APSLEY HOUSE,

Hyde Park Corner; the town residence of His Grace the Duke of Wellington. The situation is one of the finest in the metropolis, standing at the very beginning of the town, entering westward, and commanding fine views of the parks, with the Surrey and Kent hills in the distance. It was built by Lord Chancellor Apsley, afterwards second Earl of Bathurst, about 1770, from designs by Messrs. Adams, on the site of the old ranger's lodge. In 1828-9 it was enlarged, entirely remodelled, faced with Bath stone, and the front portico and west wing, containing a gallery ninety feet long, added, under the direction of Sir J. Wyattville. It was previously the residence of His Grace's eldest brother, the Marquis of Wellesley. The principal front, next Piccadilly, consists of a centre with two wings, having a portico of the Corinthian order, raised upon a rusticated arcade or three apertures, leading to the entrance hall. The west front consists of two wings, the centre slightly recedes, and has four windows with a balcony. The front is enclosed by a rich bronzed palisade, corresponding with the gates to the grand entrance to the Park. In the saloon is a colossal statue of Napoleon, by Canova. The ball room, extending the whole depth of the mansion, and the picture gallery, in which are numerous fine paintings, are superb. The banquetting room is splendidly decorated, being of a dead white, richly gilt. In this room the Waterloo Banquet is annually held, on which occasion are assembled the veteran companions in arms of his Grace on that memorable day.



BRIDGEWATER HOUSE,

Green Park; the residence of Francis, Earl of Ellesmere, great nephew, and principal heir of Francis, Duke of Bridgewater; erected in 1847-50, from the designs of Charles Barry, Esq., the architect of the new houses of Parliament; on the site of what was once Berkshire House, next Cleveland House, the residence of the Duchess of Cleveland, so celebrated in the days of Charles II., and then Bridgewater House. In plan it approaches a square: the south front is one hundred and forty-two feet six inches from east to west; and the west front one hundred and twenty-two feet from north to south; and there are two small courts within the mass to aid in lighting the various apartments. The palace residences of Rome and Venice have furnished the general types for the elevations, skilfully combined in good proportions: the details are mostly very elegant, and the general effect very good.

The picture gallery, in which is contained the finest collection of paintings by the Caracci, to be found in any private gallery, and the Chandos portrait of Shakspeare, from the Stowe Collection, occupies the whole of the north side of the house, and is carried out a few feet beyond the east wall of the ground floor, on stone landings and cantilevers; when completed it will be opened to the public, through the liberality of his lordship, by means of a separate entrance built for that purpose.

STAFFORD HOUSE,

Stable Yard, St. James's, the residence of His Grace the Duke of Sutherland. This noble mansion was commenced in 1825, from the designs of Mr. B. Wyatt, and was intended for the residence of His late Royal Highness the Duke of York, who did not, however, live to inhabit it, and then called York House. On his demise it was purchased by the late Marquis of Stafford, for the sum of £72,000, and furnished in the most splendid style, at a cost of nearly £200,000. It is now the town residence of his son the Duke of Sutherland. In form it is quadrangular, and has four perfect fronts, all of which are cased with stone. The north, or principal front, where is the entrance, exhibits a portico of eight Corinthian columns. There are in all, three stories, but the third is concealed by a balustrade, so as to give a more majestic appearance to the building. Nearly in the centre of the roof is a lantern, illuminating the grand staircase. The south and west fronts are alike; they project slightly at each end, and in the centre are six Corinthian columns supporting a pediment. The east front differs a little from the preceding, as it has no projecting columns.

The vestibule, which is of noble dimensions, leads to the grand staircase, fourteen feet in breadth. The library is situated on the ground floor, and on the first, or principal floor, are the state apartments, comprising dining rooms, drawing rooms, and a noble picture gallery, 130 feet in length, in which is placed the Stafford Gallery one of the finest private collections of paintings in London; it is particularly rich in the works of Titian, Murillo, Rubens, and Vandyck. The collection can only be seen by permission of the Duke.

SPENCER HOUSE,

St. James's Place, Green Park; the family mansion of Earl Spencer. A noble palatial edifice, faced with Portland stone, built by Vardy a scholar of Kent, for John Spencer, first Lord Spencer of Althorpe, who died in 1783. The pediment is adorned with statues and vases, very tastefully disposed. The principal ornament of the interior is the library, an elegant room, containing one of the finest collections of books in the kingdom.

CHESTERFIELD HOUSE,

South Audley Street, May Fair. This handsome and commodious edifice was built by the celebrated Philip, fourth Earl of Chesterfield, in 1748, from designs by Isaac Ware the editor of "Palladis." The wings are connected with the body of the house by two very beautiful colonnades, the pillars of which, together with the magnificent staircase, were removed from the vast mansion of the Duke of Chandos, at Cannons, when that magnificent edifice was dismantled.

NORTHUMBERLAND HOUSE,

Charing Cross, is one of the most imposing town mansions of the nobility, and is a fine specimen of the architecture of the time of James I.; It was built by Bernard Jansen, a Flemish architect, for Henry Howard, Earl of Northumberland, son of the famous Earl of Surrey, on the site of the old Hospital of St. Mary Roncenvaux. The highly ornamented frontage to the Strand, is from designs by Gerhard Christmas. This house came into the family of the Percies, by the marriage of a nephew of the Earl of Northumberland with a daughter of the Earl of Suffolk. The lion on the central parapet is a copy of the celebrated one by Michael Angelo, and is the crest of the Percies. The front is 160 feet in length, and the court is 81 feet square. The garden between the house and the river, consists of a fine lawn, surrounded with a gravel walk.

LANDSDOWNE HOUSE,

Berkeley Square, south side. The residence of the Marquess of Landsdowne is a noble mansion, built by Robert Adam, for the Marquis of Bute, and by him sold to Lord Shelbourne, afterwards Marquess of Landsdowne, for £22,000. It is adorned with a fine collection of antique statues and busts, formed by Gavin Hamilton. The gallery is a room of imposing proportions, being 100 feet long by 30 feet wide. In the ante-room is a copy of Canova's Venus; and in the dining and dressing rooms, are recesses containing busts. The collection of paintings is of great interest, containing, among other fine works, twelve pictures by Sir Joshua Reynolds, Hogarth's portrait of Peg Woffington, and Jervas's portrait of Pope. The collection may be seen during the season, by a personal introduction to the Marquess.

DEVONSHIRE HOUSE,

Piccadilly. This noble mansion was built by William Cavendish, third Duke of Devonshire, on the site of an ancient residence of the Berkeley family, from designs by Kent, and is said to have cost £20,000, exclusive of £1,000 presented to the architect. In this splendid mansion the present Duke gave many grand entertainments to the Emperor of Russia, the King of Prussia, and the other great military personages that were over in England after the peace. The old house, according to Pennant, was frequented by Waller, Denham, and most of the poets and wits of the days of Charles II.

Here is a very fine collection of pictures, but they are inaccessible to the public; as also the Kemble collection of plays, purchased by his Grace for the sum of £2,000

BURLINGTON HOUSE.

Piccadilly. Erected by Richard Boyle, third Earl of Burlington, on the site of a house built by Sir John Denham, the poet, in the reign of Charles II., who was his own architect.

"Who plants like Bathurst, and who builds like Boyle."

It was admired by Horace Walpole, and is thus alluded to by Gay, in his "Trivia:"

"Burlington's fair palace still remains.
Beauty within;—without, proportion reigns;
There Handel strikes the strings, the melting strain
Transports the soul, and thrills through every vein;
There oft I enter—but with cleaner shoes,
For Burlington's beloved by every muse."

The Duke of Portland died here, in 1800, only a few days after he had resigned his seat in the cabinet.

GROSVENOR HOUSE,

And Picture Gallery, Upper Grosvenor Street, Grosvenor Square. This noble mansion, the residence of the Marquis of Westminster, is famous for its magnificent picture gallery; one of the finest private galleries in Europe. It is exceedingly rich in paintings by Rubens and Claude. Here is also Sir Joshua Reynold's fine picture of Mrs. Siddons, as the Tragic Muse, usually considered his masterpiece. The gallery was erected in 1826, from the designs of Mr. T. Cundy, after a beautiful example of the Corinthian order. In 1842 was erected the very handsome screen, of classic pillars, connecting a double arching entrance. The pictures are open to the public during the months of May and June, under restrictions similar to that of the Duke of Sutherland at Stafford House.

CAMBRIDGE HOUSE,

94, Piccadilly. The residence of the Duke of Cambridge; formerly called Egremont House, and afterwards Cholmondeley House. Here the Duke of Cambridge died, July 28th, 1850; and here, a few days previously Her Majesty was assaulted by the lunatic Pate.

ANGLESEY HOUSE,

Burlington Gardens, near Bond Street. The residence of the Marquis of Anglesey, formerly known as Uxbridge House. It is a handsome stone structure, and was built by Leoni, for the Duke of Queensbury.

BATH HOUSE,

82, Piccadilly, corner of Bolton Street. Built by Alexander Baring, first Lord Ashburton, on the site of Bath House, the residence of the Pulteneys. Here is a fine collection of pictures, chiefly of the Dutch and Flemish schools, formed entirely by the father of the present lord, and formerly known as Alexander Baring, Esq.

HERTFORD HOUSE,

105, Piccadilly. This noble mansion, which has been re-constructed (1851) on the site of an edifice designed by M. Novosielski, and formerly known as the Pulteney Hotel, is the town residence of the Marquis of Hertford, and here it is his lordship's intention to deposit his fine collection of pictures, that bids fair to surpass in importance any other forming at the present time, or even to equal any other pre-existing. It contains the rarest works that unbounded wealth could obtain, during the few past years, from the galleries of Cardinal Fesch, the Saltmarsh collection, Lord Ashburnham, the late King of Holland, and many others.

DOVER HOUSE,

Whitehall, near the Horse Guards. The residence of Lady Dover, widow of the late accomplished Agar Ellis, Lord Dover. It was built in 1774, by Payne, for Sir Matthew Featherstonehaugh, and subsequently sold to Viscount Melbourne, father of the late premier. In 1789, it was purchased by the late Duke of York, who added the domed entrance hall, and grand staircase, and then called York House.

MR. HOPE'S MANSION,

Corner of Down Street, Piccadilly. Erected in 1848-9, from designs by M. Dusillon and Mr. Donaldson, at a cost of £30,000. The handsome iron railing in front of the mansion, was cast in Paris.

This splendid edifice contains the valuable collection of paintings, sculpture, Egyptian antiquities, and other works of virtue, formed by the father of the present possessor, the author of "Anastasius," and the introducer of the Egyptian style of furniture half a century ago. Admission may be obtained by cards, procurable from the owner, during the London season,—April to July

CHAPTER V.

THE PUBLIC PARKS AND GARDENS.

Fountains and trees, our wearied pride do please,
 E'en in the midst of gilded palaces :
 And in our towns, that prospect gives delight,
 Which opens round the country to our sight.—*Sprat.*

This splendid city !
 How wanton sits she, amidst Nature's smiles ;
 Nor from her highest turrets has to view,
 But golden landscapes, and luxuriant scenes,
 A waste of wealth, the storehouse of the world.—*Young.*

ST. JAMES'S PARK

Was originally formed by Henry VIII., who caused to be drained and enclosed, what at that time was little better than a marsh. It was afterwards much improved by Charles II., who employed Le Notre to plant the avenues, lay out the mall, a vista, half a mile in length, and form the canal, as also the aviary adjoining, from which the Bird-Cage Walk took its name. Succeeding kings allowed the people the privilege of walking here ; and William III., in 1699, granted the neighbouring inhabitants a passage into it through Spring Gardens. In 1828, the appearance of the park was much improved, when it assumed its present appearance ; and it is now one of the most delightful promenades in the metropolis.

In the centre of the park is an oblong sheet of water, which tends greatly to the embellishment of the place, it being prettily diversified, indented with little bays, with jutting promontories, and islands tufted with evergreens. The collection of rare aquatic birds, which add greatly to the beauty of the scene, and the feeding of which, is a never-failing source of amusement to the young, belong to the Ornithological Society, who have erected a very pretty and picturesque cottage for the keeper, at the east end of the park. In January, 1846, the collection contained upwards of three hundred birds, including twenty-one species, and fifty-one distinct varieties.

One of the most charming views imaginable, may be obtained from the southern bank of the lake,—

“Just when evening turns the blue vault grey,”

the placid waters, like a huge mirror, reflect the noble trees on its broad margin—the rare aquatic birds then sail majestically along its

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surface, or diving and diporting themselves in its clear waters, with light waves ripple its bosom—at the extremity of the lake,—

“against the eastern gate,
Where the great sun begins his state.”

The parade, and western front of the Horse Guards, agreeably relieve the eye, whilst towering over the majestic elms, which shade the Mall, the splendid mansions of Carlton Terrace, the York and Nelson Columns, and the lofty and elegant spire of St. Martin's Church, complete a picture that leaves nothing to be desired.

The side of the park nearest Pall Mall, is bounded by a range of stately houses, built on what was formerly the site of Carlton Palace, consisting of sixteen houses, which are disposed in two ranges, raised on a substratum, forming a terrace, about fifty feet wide, adorned with Pæstum Doric pillars, surmounted by a balustrade. The superstructure consists of three stories, ornamented with Corinthian columns. In the open space between the two ranges is the York Column, erected to the memory of the late Commander in Chief. Westward of these, are Marlborough House, St. James's Palace, and Stafford House.

In the Bird-Cage Walk, which leads from Westminster Bridge to Pimlico, is the Wellington Barracks, and exercise ground, near to which is a handsome Doric chapel, erected for the use of the military, to which the public have access on Sundays; service commences at half-past ten o'clock. The appearance of this noble chapel is striking from the various points of view, and forms an interesting composition with the towers of the Abbey.

There are carriage entrances to St. James's Park at St. James's Palace; Constitution Hill; Buckingham Gate, Great George Street; and the Horse Guards; as well as entrances for pedestrians, at Spring Gardens; Duke Street; Fludyer Street; Downing Street, through the Treasury; Queen's Square, Queen Street; the Green Park; St. James's Palace; and Waterloo Place: the entrance at the latter was first opened September the 8th, 1831, in honour of the coronation of William IV., and consists of a noble flight of steps, leading from the York Column.

On the parade in front of the Horse Guards, are placed a Turkish piece of ordnance, captured at Alexandria by the British army; a piece of ordnance captured at Waterloo; and one of the mortars used by the French army to throw shells into Cadiz, its range being said to be three miles, and its weight sixteen tons.

One of the regiments of the foot guards daily parade in this park, between ten and eleven o'clock in the morning, attended by its band, and afterwards proceeds to relieve the regiment on duty at St. James's Palace, where the band of both regiments play, alternately, for about twenty minutes.

The enclosure is open daily, from seven o'clock until sunset, and is a favourite promenade, especially on Sundays in the afternoon and evening, when it is always crowded with well dressed company. But though a favourite, it is not a fashionable lounge; people of rank preferring Kensington Gardens, from their proximity to the more aristocratic drive in Hyde Park, known as Rotten Row.



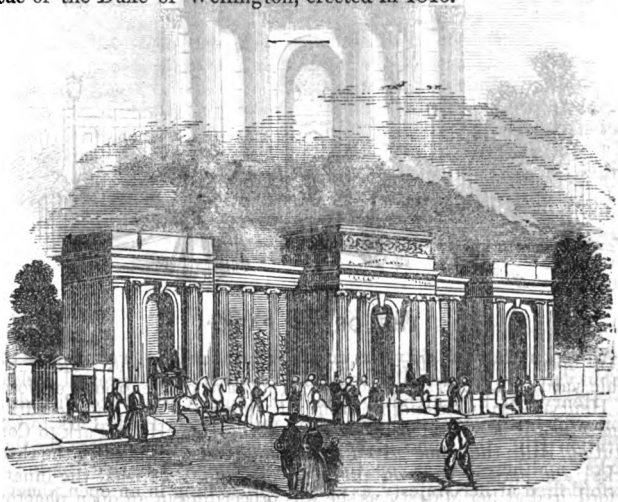
THE GREEN PARK.

An open area of fifty-six acres, situate on the west side of the stable yard, St. James's Palace, and forms part of the ground enclosed by Henry VIII., extending from St. James's Park to Piccadilly, from which it is separated by an iron railing from Hyde Park to Constitution Hill, the name given to the fine road which unites the three parks; and here it was, on the 10th of June, 1850, that the lunatic Oxford fired at her Majesty, as she was proceeding in an open phaeton, accompanied by Prince Albert.

Previous to the reign of Charles II., the Green Park was occupied by meadows; and it is to that monarch we are indebted for its being converted into an appanage of St. James's Palace. In 1730 it was the scene of a remarkable duel, between the celebrated minister, Pulteney, afterwards Earl of Bath, and John Lord Hervey. It was much improved during the period that Lord Duncannon was at the head of the Woods and Forests, and now forms an agreeable promenade from St. James's Palace to Hyde Park Corner. At the north-east angle is a useful reservoir, belonging to the Chelsea Waterworks, having no pretensions to picturesqueness or beauty.

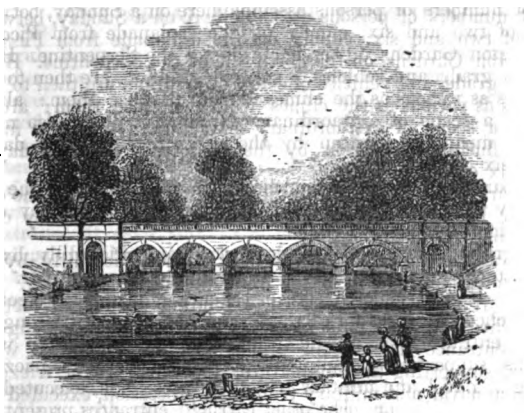
This park has several magnificent mansions on its eastern side, particularly Bridgewater and Stafford Houses, the noble mansions and picture galleries of the Earl of Ellesmere, and the Duke of Sutherland, the palladian villa of Lord Spencer, the town houses of the Earl of Derby, the Marquis of Tavistock, the Duke of Rutland, and their opulent peers.

The entrance to the park from Piccadilly, which also forms one of the grand approaches to St. James's Park, and Buckingham Palace, and of which, from the lowness of their situation, a fine view may be obtained, is by a triumphal arch, of the Corinthian order, erected from designs by Mr. Decimus Burton. On the northern front are four columns, supporting a portico, the arch itself being adorned with six Corinthian pilasters; the southern front is nearly similar; the vaulted part in the centre, is divided into richly carved compartments, and the gates, which are of beautifully bronzed iron-work, are adorned with the royal arms. On the summit of the arch is placed the colossal bronze statue of the Duke of Wellington, erected in 1846.



HYDE PARK,

Is situated at the western extremity of London, and together with Kensington Gardens, occupies the whole space between the Kensington and Bayswater roads; it is separated from the Green Park by the width of the street, at Hyde Park Corner, and has long been the favourite resort of the fashionable world; it is an extremely beautiful and very delightful spot, containing within its precincts about four hundred acres, and is very well planted, though with few of the effects of landscape gardening; it derives its name from the Manor of Hyde, given in exchange to Henry VIII. for other lands, at the suppression of the monastery. It has been greatly reduced in size by the building of houses, and by the appropriation of a part to enlarge Kensington Gardens; it is, however, still large; and from the salubrity of the air has been happily called one of the "lungs of London." The views from the higher portions of ground are very pleasing; more particularly those to the south and west.



THE SERPENTINE.

A piece of water once serpentine, and still called the Serpentine river, though now a wide canal, stretches through the park, with a single course, from north to east, having at its eastern extremity, an artificial waterfall, constructed in 1817, and being crossed, towards its western end by a very elegant stone bridge, designed and executed by the Messrs. Rennie, forming a beautiful object from either side. A good view is obtained from the southern bank of the water, where the rich and luxuriant foliage of the plantations in Kensington Gardens, forms a fine back ground over its summit; and the walks round the margin of the lake, a lively contrast to the dark shadows of the arches, which cast their reflexes on the surface of the silvery waters.

The Serpentine is much resorted to during the summer months for the purpose of bathing, but the numerous cold springs with which it abounds, renders it very dangerous, the swimmer being often seized with cramp, from which cause great loss of life ensued, previous to the establishment of the Royal Humane Society, who have erected a house on its margin for the reception and recovery of persons apparently drowned, and who have several men engaged during the hours in which bathing is allowed, viz., before seven o'clock in the morning, and after eight o'clock in the evening. In winter, during hard frosts, the Serpentine is much frequented by the votaries of skating, although it is the most dangerous sheet of water in London, and numbers have fallen victims to their hardihood in venturing within the limits marked "dangerous." Near the receiving house are two powder magazines; the great government store of gunpowder, in which is deposited upwards of one million rounds of ball and blank cartridges, ready for immediate use. It is to be hoped that a more appropriate site will be found for this dangerous storehouse, before the ensuing year.

Vast numbers of persons assemble here on a Sunday, between the hours of two and six, chiefly on the esplanade from Piccadilly to Kensington Gardens, on the north side of the Serpentine. Horsemen of every grade, and vehicles of every description, are then to be seen; costumes as various as the climes which produce them: altogether, forming a scene of extraordinary attraction. It is also much frequented during the season by the aristocracy on week days, from four to six o'clock.

The park is open from six in the morning until ten in the evening, and may be entered from various approaches. Hackney carriages being alone excluded.

The grand entrance is at Hyde Park Corner, Piccadilly, by a handsome gateway, erected in 1828, from the designs of Mr. Decimus Burton. It consists of a screen, extending about 120 feet, having three arched entrances for carriages, and two for foot passengers. The central entrance has a bold projection, and is adorned with four columns, supporting the entablature, above which is a frieze, representing a naval and military triumphal procession, executed by Mr. John Henning, junior. The other carriage entrances present two insulated Ionic columns, flanked by antæ. It was the intention of the architect to have placed an equestrian statue of George III. over the principal carriage entrance. The gates, which are of bronzed iron-work, are from the foundry of Messrs. Bramah, and are very fine specimens of ornamental metal casting; the ornamentation consisting of the Greek honeysuckle, admirably defined, and the leaves well brought out. The effect is greatly enhanced by a palisading of the same pattern as the gates being carried along the front of Apsley House; and on the west side it forms a screen to the park-keeper's lodge, on which is placed an illuminated clock.

The Albert Gate, nearly opposite Lowndes' Square, an entrance made in 1845, on either side of which is a lofty mansion, that to the east being the residence of the once renowned "Railway King." The stags, which not inaptly grace the entrance, were placed here on the demolition of the ranger's lodge, in the Green Park. The other principal entrances are the Prince's Gate, Kensington, opposite to which is the building for the Great National Exhibition; Chesterfield Gate, Park Lane; Grosvenor Street, Park Lane, opposite Upper Grosvenor Street, opened in 1724; and Cumberland Gate, so called after the hero of Culloden, at the western extremity of Oxford Street, formerly called Tyburn Gate.

At the south-east corner of the park, near the entrance from Piccadilly, is a colossal statue, from the antique, executed by Westmacott, from cannon, taken during the Peninsular war, and erected in honour of the Duke of Wellington.

Reviews of horse and foot soldiers, on a large scale, take place occasionally, during the summer, in Hyde Park, when the concourse of spectators is then very great.

On the lower, or Knightsbridge side, are the barracks of the Life Guards, near to which, is now in course of erection, the stupendous edifice for the purposes of the Great National Exhibition of 1861, and which we shall now proceed to describe in detail.

THE GREAT NATIONAL EXHIBITION.

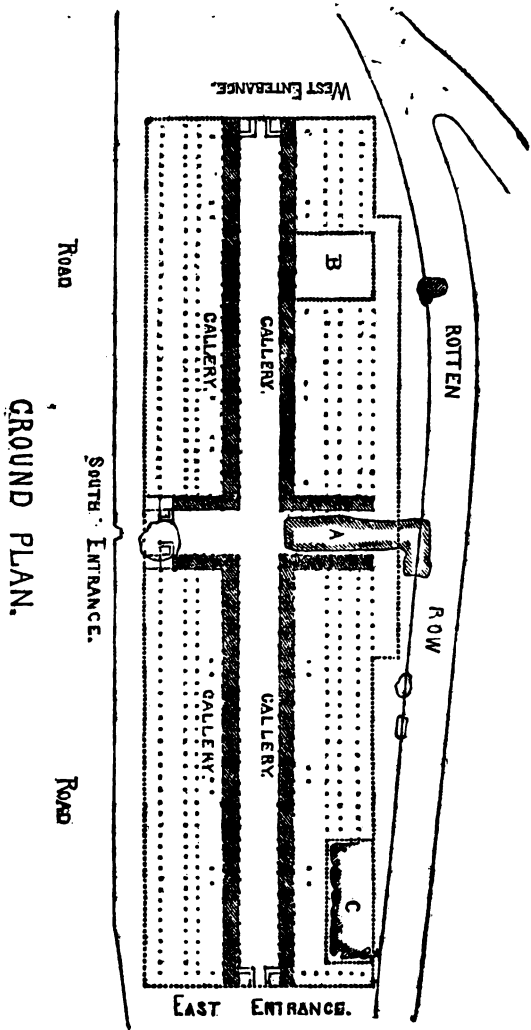
This truly magnificent structure, designed by Mr. Paxton, is now in course of erection, and will be a long parallelogram, 1848 feet long, and 408 feet wide, with an addition on the north side, 936 feet long, and 48 feet wide. The height is 76 feet. Nearly midway, 900 feet to the centre, on the west side, and 948 feet on the east, a transept is formed with a semicircular roof, 108 feet high from the ground, to enclose a group of trees. This further serves to break the long line of the side elevation, and marks out the central entrance. There is another principal entrance at each end. The main parallelogram is formed into 11 divisions, longitudinally, alternately 24 and 48 feet wide, with the exception of the great central walk, which is 72 feet broad. There are three large refreshment courts. The area on the ground floor is 752,832 square feet; the area of the galleries included in the contract, and the position of which is marked on the plan by a dark tint, is 102,528 square feet, making a total of 855,360 feet. The width of the gallery is 24 feet; the great central walk will be 72 feet broad, thus making, with the two side galleries the width from the side of one gallery to the other, 120 feet. In addition to the main building, there is another apartment, on the north side, 936 feet long, and 48 feet wide, to contain machinery. Other galleries may be introduced if needed, at an extra cost, affording an additional available area of 90,432 square feet. The frame work is of iron; the sides, ends, and roof being of glass. It is in three stories, one behind the other, so that the ends show as a pyramid of three steps.

The iron columns are from designs by Mr. Barry. They consist of four raised fillets, upon a circular column, and, although of great strength, have a remarkably light and elegant appearance. They are placed 24 feet apart, and in each space between these, externally, are two wooden columns of the same size. Of cast-iron girders, there are 2,244 for supporting galleries and roofs; 1,128 intermediate bearers; 358 wrought-iron trusses for supporting roof; 3,230 columns; 44 miles of gutters, for carrying water to the columns, which are hollow, and serve as water pipes; 202 miles of sash bars; and 900,000 superficial feet of glass.

The spaces between the columns next the ground, and elsewhere, are fitted up with louvre-plates, of iron, for ventilation.

The roof, also of glass and iron, consists of a series of ridges and valleys, eight feet span, running transversely, so that there is a valley at the head of each column, which will carry off water much quicker than roofs of the ordinary kind.

In setting forth the advantages of the plan, the designer says it gives an opportunity of introducing, at a small cost, six galleries, each twenty-four feet wide, of the entire length of the building, by which the floor surface will be increased above one-third; that the whole outside surface of the roof will be covered with unbleached canvass, which will render breakage from hail impossible; that there will be a very large extent of surface fitted with luffer-boards, capable of being opened and shut, as occasion may require, to ensure a proper supply of pure air, the amount of which may be modified by passing



through canvass, kept wet in very hot weather; that by employing iron, wood, and glass only, in the superstructure, the building will, from the moment of its erection, be ready for decoration and occupation; that the weight of materials in this structure will not exceed one-fourth of those necessary for a brick building, and that the construction of this building has been so arranged as to admit of all its parts being prepared and delivered ready for fixing in place, and being put together and taken down far more easily than an ordinary brick building, which will greatly reduce all the constructive operations on the ground, lessen the number of labourers employed, and any amount of possible inconvenience to the neighbourhood.

The central entrance will be exactly opposite to the Prince of Wales's Gate, in the Kensington road, which is obviously desirable. But as this gate is not exactly in the centre of the plot of ground to be covered, the building will not be of the same length on each side of the entrance.

The western half of the building will be devoted to machinery and raw materials; the eastern portion to manufactures and the plastic arts, to which latter also the great hall is also to be appropriated. The refreshment courts are amidst clumps of trees, marked A, B, C, on the plan.

In preparing this design, Mr. Paxton has been governed by three considerations:—

1. The provisional nature of the building.
2. The advisability of constructing it, as far as possible, in such a form as to be available, with least sacrifice of labour and material, for other purposes, so soon as its original one shall have been fulfilled, thus ensuring a minimum ultimate cost.
3. Extreme simplicity, demanded by the short time in which the work must be completed.

In the arrangement of this plan he has relied for effect on honesty of construction, vastness of dimension, and fitness of each part to its end.

The principal points of excellence he has endeavoured to attain are,

1. Economy of construction.
2. Facilities for the reception, classification, and display of goods.
3. Facilities for the circulation of visitors.
4. Arrangements for grand points of view.
5. Centralization of supervision; and
6. Some striking feature to exemplify the present state of the science of construction in this country.

We may here observe that Mr. Paxton, who is the head gardener at Chatworth, derived his idea of this structure from the green-houses of the Duke of Devonshire, erected under his superintendence; and the building is indeed, intended to be used hereafter as a large green-house or horticultural garden.

The building in its complete state, will present the appearance of a vast and imposing structure, covering a space of upwards of twenty-one acres, and by the additional longitudinal and cross galleries, twenty-five per cent. more space may be obtained. The whole is supported by cast iron columns resting on patent screw piles; externally

it shows a base of six feet in height. At each end there is a large portico, or entrance verandah; and at each side there are three similar entrances, covered in, for the purpose of setting down and taking up company. The longitudinal galleries, will afford ample means for the display of lighter articles of manufacture, and will also give a complete view of the whole articles exhibited. The whole being covered in with glass, renders the building light, airy, and suitable. Every facility will be afforded for the transmission on rails from the entrances to the different departments; and proper means will be employed for hoisting the lighter sort of goods to the galleries; in which, and on the columns, there will be suspension-rods, chains, &c., on which to hang woollen, cotton, and linen manufactures, and all other articles requiring to be suspended. Magnifying glasses, worked on swivels, and placed at short distances apart on the galleries, would give additional facilities for commanding a more general view of the entire exhibition.

One great feature in the erection of this building is, that not a vestige of stone, brick, or mortar, is necessary. All the roofing and upright sashes will be made by machinery, and fitted together and glazed with great rapidity, most of them being finished previous to being brought to the place, so that little else will be required on the spot than to fit the finished materials together. The whole of the structure will be supported on cast-iron columns, and the extensive roof sustained without the necessity of interior walls; hence the saving, internally, of interior division walls for this purpose.

Complete ventilation has been provided, by filling in every third upright compartment with luffer boarding, which will be made to open and shut by machinery. The current of air may be modified by the use of coarse open canvass.

In order to subdue the intense light in a building covered with glass, it is proposed to cover all the south side of the upright parts, together with the whole of the roof outside, with calico or canvass, tacked on the ridge rafters of the latter.

To give the roof a light and graceful appearance, it is constructed on the ridge and furrow principle, and glazed with sheet glass. The ridge and valley rafters will be continued in uninterrupted lines the whole length of the structure, and be supported by cast-iron beams. These beams will have a hollow gutter formed in them to receive the rain water from the wooden valley rafter, which will be thence conveyed through the hollow columns to the drains. These drains will be formed of ample dimensions, under the whole of the pathways throughout.

The floors of the pathways are to be laid with trellis-boards, three-eighths of an inch apart, on sleeper joists. This kind of flooring is both economical and can always be kept clean, dry, and pleasant to walk upon. The gallery floors are to be close boarded.

In connection with this magnificent building, and the purpose for which it is erected—the great gathering of the peoples and staples of the world—we must not omit to observe that the universality, in regard to the objects to be contributed, are striking characteristics in the plan of the Exhibition of 1851. Men, and women too, from all

nations are invited to it. Specimens of all the valuable products of their industry will be seen in it. The entire series of their works, from raw materials to finished fabrics—from the first germ of ingenuity in a rude, simple tool, to the perfect complex machine, will be found there. The history of the arts of life, and the progress of mankind, will be traceable there; from the lonely cave still inhabited by the African bushmen, to the crowded city, where these multitudinous objects are collected—from the stern and shapeless trunk or a tree to the symmetrical winged ship—from the detection of steam in the hollow iron balls of Hiero and Solomon Caus, to its first application by the Marquis of Worcester, by Denis Papin, and by Captain Savory, and to its wonderful development in the almost intellectual machinery of James Watt. The records of all time will be consulted, and the secrets of every region searched out, to enrich this peaceful gathering together of the fruits of human perseverance.

This brilliant display of science and art—this glorious triumph of industry and commerce, will illustrate the tendency of our times to “unity” of feeling, without needing the old delusion of the unity of empire. In principle nothing is wanting to it. Even the despised savage is to be called on for his mite on this occasion, to prove his community of origin with ours, and to support his claim to a common destiny.

The amount of the contract by Messrs. Fox and Henderson, for the use and waste of the materials employed in the building, is £79,000; the whole building to become the property of the contractors, and to be removed by them. If, on the contrary, the building be permanently retained, the cost of it will be £150,000.

KENSINGTON GARDENS.

Where Kensington, high o'er the neighbouring lands,
 'Midst greens and sweets, a regal fabric stands;
 And sees each spring, luxuriant in her bowers,
 A snow of blossoms, and a wild of flowers.
 The dames of Britain oft in crowds repair
 To gravel walks and unpolluted air.
 Here, while the town in damps and darkness lies,
 They breathe in sunshine, and see azure skies;
 Each walk, with robes of various dyes bespread,
 Seems from afar a moving tulip bed,
 Where rich brocades and glossy damasks glow,
 And chintz the rival of the showery bow.—*Tickell.*

The park, or gardens, originally attached to Kensington Palace, consisted of but twenty-six acres. Queen Anne added thirty acres, and Queen Caroline, consort of George II., extended the boundaries by the addition of two hundred acres, taken from Hyde Park. The present circumference of these delightful gardens, is now about two miles and three-quarters. They were tastefully laid out in the French style of the seventeenth century, by Bridgman, Kent, and Brown, who may be considered as the inventors of the modern art of

landscape gardening, under the direction of Caroline, Queen of George II. Though somewhat formal, there is a pleasing variety of wild and cultivated garden and pasture ground. The perspectives are charmingly arranged; and the water is so disposed as to produce the best possible effect.

The gardens are open daily till sunset, and are much frequented during the season by fashionables in the afternoons of the week days, and the public generally on Sundays. During the months of June, July, and August, the band of the Life Guards, or Oxford Blues, play

There are six gates to these gardens; one opening into the Uxbridge Road, Bayswater; four in Hyde Park; and one at the palace. in the afternoon, on Tuesdays and Fridays, in the gardens, near the Serpentine, from half-past four till half-past six. Servants in livery are not admitted.



THE REGENT'S PARK

Is situated on the north side of the West End, between the New Road and Hampstead. It is nearly of a circular form, and consists of four hundred and fifty acres, laid out in shrubberies, adorned with a fine piece of water, and intersected with roads, which are most delightful rides or promenades in fine weather. There is, also, an artificial lake, over which are thrown some neat suspension bridges. In the reign of Elizabeth, this was a royal park and residence; at the Restoration it passed into the hands of private individuals, having been leased to the Duke of Portland; when on its reverting to the crown, in January, 1811, it was again converted, under the direction of Mr. Nash, into a park, by the prince regent, afterwards George IV., from whom it derives its name, that monarch having contemplated the erection of a palace on its north side.

CHESTER TERRACE (D) is a grand and commanding range of building, designed by Mr. Nash. It is of the Corinthian order, and is richly decorated. At each end of the terrace is an arch connecting it with pavilion-shaped mansions. This idea is novel and has a very good effect.

CUMBERLAND TERRACE, (B) erected by Mr. Nurse, stands considerably above the road by which it is separated by a garden. It is approached by a fine carriage-sweep with handsome balustrades. It consists of a centre and wings connected by two arches. The ground story is rusticated, and in the principal masses of the building serves as a base for Doric columns, surmounted by a balustrade, on which are placed allegorical figures of the seasons, the quarters of the globe, the arts and sciences, &c. The central portion consists of a splendid colonnade of twelve columns, surmounted by a pediment containing sculpture by Mr. Bubb. It represents Britannia, crowned by Fame, seated on her throne, at the base of which are Valour and Wisdom. On one side are the figures of Literature, Genius, Manufacture, Agriculture, and Prudence, bringing forward youth of various countries for instruction: on the the other side is represented the Navy, surrounded by victory, Commerce, and Freedom—the latter extending her blessings to the Africans. Plenty terminates the group on either side. From the sweep in front of this terrace there is a very picturesque view of the park.

ST. CATHERINE'S HOSPITAL on the right, and the master's House on the left of the road, both will be found noticed in another part of this work. Behind St. Catherine's hospital are barracks capable of accommodating 500 men and horses.

GLOUCESTER TERRACE (A) is a handsome range of buildings adjoining St. Catherine's Hospital.

GLOUCESTER GATE leads to the great north road, by Camden town and Highgate. It is a neat structure of the Doric order, consisting of four fluted columns, flanked by stone lodges, with pediments.

ZOOLOGICAL GARDENS, described in another part of this work.

MACCLESFIELD BRIDGE is an elegant structure crossing the Regent's canal, on the northern boundary of the park. It was built by Mr. Morgan, and consists of three arches supported by cast-iron pillars of the Doric order. During summer the banks of the canal from the top of the bridge, is very picturesque. The road over it leads to Primrose Hill, now the property of the public, and a delightful adjunct to this park: from its summit may be obtained a fine view of the metropolis.

THE MARQUIS OF HERTFORD'S VILLA is situated on the left of the road, surrounded by trees and shrubberies. It was built from designs by Mr. Decimus Burton. The portico consists of six columns of the same order as that which adorns the entrance to the Temple of the Winds, at Athens. Adjoining the villa is a large tent-like canopy covering a spacious room, used for déjeuner parties. In the grounds are placed the identical clock and the two figures, that formerly struck the hours in front of old St. Dunstan's church, having been purchased by the Marquis, on the demolition of that edifice.

ST. DUNSTAN'S VILLA, in the vicinity, is a noble mansion, the residence of Mr. Holford.

GROVE HOUSE, on the opposite side of the road, was likewise erected by Mr. Decimus Burton, and is a very pleasing specimen of architecture. The garden front, which is the principal, presents a portico of four Ionic columns supporting a pediment and flanked by wings.

HANOVER LODGE is situated near Grove House. It is a very neat building of the Ionic order, surrounded by picturesque grounds.

HANOVER TERRACE, (K) built from designs of Mr. Nash; consists of a centre and two wings of the Doric order, crowned with pediments, surmounted by statues of the Muses. In the central pediment is a group of figures in relief, representing Medicine, Chemistry, Architecture, Sculpture, Poetry, Peace, Justice, Agriculture, Plenty, Music, History, and Navigation.

Opposite Hanover terrace is a small gate opening into the enclosed part of the park, by a footpath, which winds into a serpentine form, to a gate opposite Sussex place, and terminates at another gate fronting York terrace. To this walk only the inhabitants of the surrounding terraces have admission.

SUSSEX PLACE (J) is a whimsical range of buildings, erected by Mr. Nash. It consists of a centre, with a pediment flanked with octagonal towers, and wings with four similar towers; the whole being disposed in a semicircular form, with a garden in front. All the towers are finished with cupola tops and minarets, which give them a very singular appearance.

CLARENCE TERRACE, (I) built from the designs of Mr. Decimus Burton, consists of a centre and two wings of the Corinthian order, connected by colonnades of the Ilyssus Ionic order. This is the smallest terrace in the park, but it yields to none in picturesque effect.

We then arrive at the entrance gate from Baker Street.

CORNWALL TERRACE, (H) one of the earliest erections in the park, was built from designs by Mr. Decimus Burton, and is very creditable to his taste. It is of the Corinthian order. The basement is rusticated, and the upper part is adorned with fluted columns and pilasters, with well-proportioned capitals.

YORK TERRACE (G) is a splendid range of private houses erected from designs by Mr. Nash. The ground story presents a range of semicircular-headed windows and rusticated piers, above which is a continued pedestal divided between the columns into balustrades in front of the windows of the principal story, to which they form balconies. The centre and the wings of this and the principal chamber-story are adorned with columns of the Ilyssus Ionic order. This terrace rather resembles a single palace than a range of separate houses, all the doors being at the back of the buildings and the gardens in front having no divisions.

In the centre of York terrace is York gate, forming with the two rows of mansions that flank it, a noble entrance to the park. At the end of the avenue is seen the front of Mary-le-bone New Church.

Opposite York terrace is a building occupied by the Toxophilite Society, containing five acres of land for archery sports.

ULSTER TERRACE forms the west corner of Park square, and thus completes the tour of the park. It is a plain and simple range.

adorned at the basement story with a colonnade of the Ionic order.

Returning to York gate, we may take the turn to the right, and crossing the bridge over the east end of the lake, enter the Ring, a fine level drive, planted on each side with trees, in the interior, or inner circle, are the gardens of the Royal Botanical Society, which will be found fully described in the subsequent pages.

Around the ring are three villas. The first is South villa, with a portico of Doric columns resting on a rusticated basement. The next is called the Holme, from the Saxon word denoting a river-island. It is situated between the ring and the lake, of which it commands a fine view, and is adorned with a portico of the Ionic order. The villa was built from designs by Mr. Decimus Burton. The third is St. John's Wood Lodge, the seat of Baron Sir Isaac Lyon Goldsmid, situated to the north of the ring. It was designed by Mr. Raffield, and is in the Grecian style of architecture.

The visiter may then leave the ring by the same route as he entered, or proceed along the road which extends from its east side in a straight line to the centre of Chester terrace. Through the park, on a line with Portland Place, to the east side of the Zoological Gardens, runs a fine broad avenue, lined with trees and footpaths, which ramify across the sward in all directions, interspersed with ornamental plantations; these were laid out in 1833, and opened to the public in 1838, up to which time the public were entirely excluded from the inside of the park, except from the gardens opposite Cornwall and Sussex terraces, which were free up to the ornamental water. to the inhabitants of the park, on payment of two guineas per annum for a key.

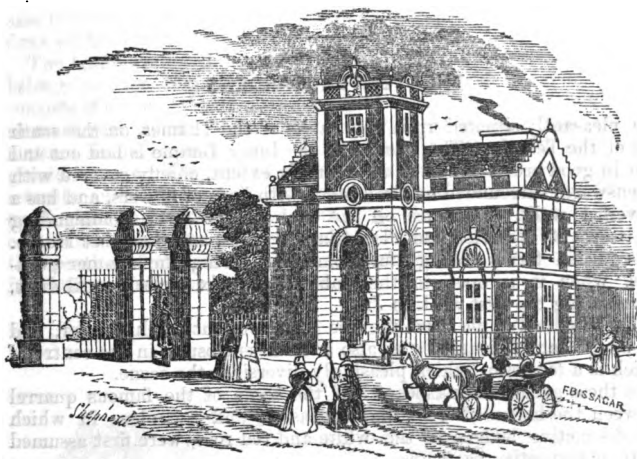
BATTERSEA HOUSE.

This park, at present in the course of formation, will extend the whole distance between Battersea Bridge and Nine Elms, and from the bank of the river to the public road across Battersea Fields, making the length of the park about two miles and a quarter, and its width a little more than a mile. A carriage drive, fifty feet in breadth, will be formed along the bank of the Thames, and a suspension bridge be thrown across the river at the spot where the Red House now stands; towards the construction of which the Marquis of Westminster has contributed £60,000.

VICTORIA PARK

Is situated in Bishop Bonner's Fields, Bethnal Green. It was first opened in 1847, for the recreation of the inhabitants of the east side of London. Its extent is about two hundred and ninety acres, or rather more than the area of St. James's Park. It is bounded on the west by the Regent's canal, on the south by Sir George Duckett's

canal, and on the north by Grove Street Lane, and is approached by roads leading from Spitalfields to Bethnal Green, across an iron bridge, of light and elegant construction. The entrance lodge, and house of the superintendent, is a handsome building, in the Elizabethan style, and forms, altogether, a pretty, picturesque, but not very solid looking structure, where Tudor and modern architecture mix together in a manner pleasing enough, if not very artistical.



ENTRANCE LODGE.

The park has been most admirably laid out, under the direction of Mr Curtis, upwards of twenty thousand trees and shrubs having been planted; and as the plan of a scientific arboretum is followed in their disposal, it combines amusement and instruction of a high order; and in a few years will, no doubt, become one of the chief ornaments of that part of the metropolis.

In order to supply the wants of the dense neighbourhood it is intended to benefit, a large piece of ornamental water has been appropriated for the purpose of morning bathing; and so well is the luxury appreciated by the artisans of Spitalfields, and the adjoining parts, that as many as 4,000 have been known to avail themselves of it on a single summer's morning. The water, which is supplied gratuitously by the East London Waterworks Company, is constantly changing during bathing hours.

There is likewise a large plot of ground set apart for a gymnasium, where the youthful tyro may enjoy the games of cricket, archery, or foot-ball.

FINSBURY PARK.

A new park, proposed to be appropriated to the use and recreation of the inhabitants of the northern district of the metropolis. It will extend over an area of three hundred acres, and the total cost is estimated at £150,000. The entrance, it is intended, shall be at Highbury Place, and thence passing along the right side of Holloway road, Hornsey road, and including Highbury crescent and terrace, Park terrace, and the Missionary College, to the Seven Sisters' road.

THE TEMPLE GARDENS

Are pleasantly situated upon the banks of the Thames, on the south side of the Temple. The garden of the Inner Temple is laid out and kept in good order. It is of considerable extent, chiefly covered with greensward, surrounded on three sides with beds of flowers, and has a gravelled walk, or terrace on the bank of the river, commanding fine views of Waterloo and Blackfriar's bridges, and Somerset House. This garden forms a delightful promenade during the summer evenings, when it is open to the public from six o'clock until dusk, commencing the first week in June.

The Middle Temple has likewise a garden, but much smaller, and not so pleasantly situated; as also a small enclosure, in the centre of which is a fountain, which pleasingly diversifies the scene.

In these gardens Shakspeare laid the scene of the famous quarrel between the houses of York and Lancaster, and the place in which the distinctive badges of the white and red rose, were first assumed by their respective partizans.

Suffolk. Within the Temple Hall we were too loud;
The garden here is more convenient.

* * * *

Plantagenet. Let him that is a true-born gentleman,
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me.

Somerset. Let him that is no coward, nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me.

* * * *

Plantagenet. Hath not thy rose a canker, Somerset?
Somerset. Hath not thy rose a thorn, Plantagenet?

* * * *

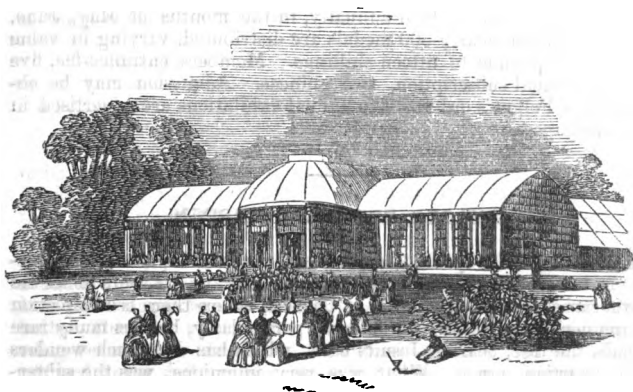
Warwick. This brawl to day,
Grown to this faction in the Temple Gardens,
Shall send, between the red rose and the white,
A thousand souls to death and deadly night.—*Shakspeare.*

THE ROYAL BOTANIC GARDEN

Not wholly in the busy world, nor quite
Beyond it, blooms the garden that I love.—*Tennyson.*

This garden is in the Inner Circle, Regent's Park; its principal entrance faces the York gate. The Royal Botanical Society of London, was incorporated in 1839, for the promotion of botany in all its branches, and its application to medicine, arts, and manufactures; also for the promotion of extensive botanical and ornamental gardens within the metropolis.

The land forming the garden, which was formerly a nursery, now belongs to Her Majesty's Commissioners of Woods and Forests, and consists of about eighteen acres, but the grounds have been laid out with so much skill by Mr. Marnock, the curator, whose good taste in such matters, is universally acknowledged, that it appears of very much greater extent. They are beautifully diversified by hill and dale, rural retreats, and winding walks; and water, that most essential element in an English landscape, has not been forgotten, for a charming lake of considerable extent occupies part of the south-east side, giving to that portion of the garden, in connection with the rustic hill, a pleasing and picturesque effect.



THE WINTER GARDEN.

Unconscious of a less propitious clime,
There blooms exotic beauty, snug and warm,
While the winds whistle, and the snow descends.—*Cowper.*

The conservatory, or winter garden, designed by Mr Decimus Burton, encloses an area of one hundred and seventy-five feet in length, and seventy-five feet in breadth; and forms about a fourth of the original design; it is a source of great attraction to the visitor,

and is capable of accommodating two thousand persons. It consists of a series of curvilinear span-roofs, the centre one being thirty-five feet in height and fifty in width; and the two others on either side of it being about twenty-five feet in height, and the same in width. They are supported on rows of iron pillars, which are tubular, for the purpose of conducting rain water from the roofs to cisterns, to be made available for watering plants. The centre span has a semi-circular end, standing out about twenty-five feet from the front line of the building. A span-roof of the same height and width as the others, (twenty-five feet) starts from each side of the principal, or centre arch, and extending along the front at right angles to the other roof, presents a fine looking frontage, resting on a perpendicular elevation of about fourteen feet, thus improving its general appearance, which would otherwise be of a zigzag form. At each end of the building, a curve, starting from the spring of the upper one, comes down near the ground, forming, as it were, a lean-to curvilinear house, of about twelve feet in width but having no partition to divide it from the rest of the house. In the arrangement of the plants, they are grouped in masses, on gravel, here and there relieved by a single specimen, or vase full of flowers; and besides mere green-house subjects, the culture of exotic orchids, palms, and other tropical plants, has been attempted in a portion of the building, cut off from the rest by a glass partition, based on ornamental rock-work.

Three exhibitions are held annually, in the months of May, June, and July, when nearly 300 medals are distributed, varying in value from twenty pounds to fifteen shillings. Members' entrance-fee, five guineas; annual subscription, two guineas. Admission may be obtained by a Fellow's order. The annual exhibitions are advertised in the daily papers.

CHELSEA BOTANICAL GARDEN

Established in 1676, by the Company of Apothecaries, as a physic garden. In 1685 we find in Evelyn's diary, August 7th, "I went to see the Apothecaries' garden of simples at Chelsea, where there is a collection of innumerable varieties of the sort; particularly, besides many rare annuals, the tree, bearing Jesuits bark, which has done such wonders in the quartian agues. What was very ingenious, was the subterranean heat conveyed by a stove under the conservatory, all vaulted with brick, so as he has the doors and windows open in the hardest frosts secluding the snow." It is nearly square and covers about two acres of ground; the southern side being bounded by the river, and the northern by the King's Road, the whole being surrounded by a lofty wall. The green-house, and two conservatories which adjoin it, are on the northern side, and the whole is laid out in walks, dividing the ground into square and oblong plots, of which there are a great many. On the western side, there is also a hot-house, of smaller dimensions, and two tanks of an oval shape, for the cultivation of aquatic plants, which are very old, and surrounded by stone in a

ruinous condition. On the southern side are two gigantic cedars of singular shape, planted in 1683. The plants are generally in a very healthy state; but the gardens are susceptible of great improvement, and many repairs are absolutely necessary. In the centre of the garden is a statue of Sir Hans Sloane, by Ruysbrack, erected in 1737.

Open daily, except Sundays. Admission by tickets, to be obtained at Apothecaries' Hall, or through the intervention of members of that body.

CHelsea HOSPITAL GARDENS.

The grounds and gardens of the hospital, on the south side, form a very interesting promenade, especially during the summer season; the centre walk of lime trees, and the terrace bounded by the Thames, commanding all the diversified attractions of that portion of the river, being freely open to the public daily.

On the north side of the hospital is an enclosed meadow, the area of which is about eighteen acres, having two side avenues of magnificent chestnut trees, and a central one of limes. This plot of land, which is used for a few days in each year, as an exercise ground for the out-pensioners of Chelsea Hospital, is also open for the recreation of the people.

PUBLIC NURSERIES.

The public Nurseries in the vicinity of London are of a very high order, and generally superintended by men of intelligence and skill. Besides being remarkable for general collections of plants, a few of them are distinguished for excellence in some particular department, which is specified as under:

MR. GROOM'S, FLORIST'S NURSERY, Clapham, a very old and well-conducted establishment, removed a few years since from Walworth. It is particularly famous for tulips, of which it has about 250,000 bulbs. These are open to the public as an exhibition, during the flowering season; and the charge for admission is one shilling. It is advertised in the daily papers, when the flowers are in bloom.

THE EXOTIC NURSERY, King's Road, Chelsea. This long established and justly-celebrated nursery is the property of Messrs. Knight and Perry, and is deservedly celebrated for its extensive collection of seedling Belgian Azaleas, varying greatly in colour, and numbering upwards of two thousand. In the green-houses are some most splendid Indian Azaleas, the colours of the flowers being most gorgeous.

MR. CHANDLER'S NURSERY, Vauxhall, is famous for its Camellias; and their exhibition in the flowering season, which extends from March to June is a source of great attraction to florists.

CHAPTER VI.

LEGISLATIVE AND LEGAL ESTABLISHMENTS.

In Britain-land
A matchless form of glorious government,
In which the sovereign laws alone command,
Laws established by the public free consent,
Whose majesty is to the sceptre lent.—*Thomson*.

THE PALACE OF WESTMINSTER,

OR NEW HOUSES OF PARLIAMENT.

An edifice destined to receive the great powers of the state, and to endure, in all human probability, as long as England is the seat of freedom and power. The towers of this enormous building are crowned by majestic symbols of the British monarchy; its walls are girt with the heraldic insignia of a long race of kings; its chambers glow with all the associations of chivalry, of religion, and of justice; and the Palace of Westminster will, ere long, comprise, as in one perfect whole, the stable memorials of our national history, and the living organs of our political strength.—*Times*, Jan. 17th, 1850.

The New Palace of Westminster is not the palace merely of a great monarch, but of the first and noblest constitutional government in the world. As St. Peter's to the Roman Catholic communion, as our own St. Paul's to the churches of the Reformation, so are the Halls of Westminster to the cause of constitutional liberty all over the world. The rebuilding of this vast edifice, is, without doubt the most important architectural work which has been undertaken in this country since the re-edification of St. Paul's Cathedral. So colossal a pile of building has not been erected in London since that period; nor so magnificent a specimen of Gothic architecture in England since the construction of Henry VII.'s chapel; and it may be truly added, that in arrangement, detail, warming, and ventilation combined, so perfect a structure was never before planned, so far as can be judged from recorded art of past ages, or the experience of our own time.

The old Houses having been destroyed by fire, October 15th, 1834, the present magnificent structure was commenced, from the designs of C Barry, Esq., in 1840, and is now rapidly approaching completion. The river-front includes the residence for the Speaker, at the north

end, the corresponding terminal towards the south being the residence for the Usher of the Black Rod. Between the two extremes, and comprising what are called the curtain portions, are the libraries for the House of Peers, and the libraries for the House of Commons: in the immediate centre is the conference-room for the two Houses. All this is on the principal floor, about fifteen feet above the terrace, or high-water mark. The whole of the floor above the libraries, and overlooking the river, is appropriated to committee-rooms, for the purposes of parliamentary business; the Peers occupying about one-third towards the south, and the Commons two-thirds towards the north. The House of Peers and House of Commons are situated in the rear of the front building, or that next the river; and will, when completed, be enclosed also towards the west, so as to be entirely surrounded by parliamentary offices.



THE RIVER FRONT.

The plan of this truly national edifice is extremely simple and beautiful. The central hall, an octagon of seventy feet square, is reached through St. Stephen's Hall and porch, communicating, by noble flights of steps, with Westminster Hall, and forming an approach of unequalled magnificence. From the central hall, a corridor to the north leads to the Commons' lobby and House of Commons; and a corridor to the south, to the Peers' lobby and the House of Peers. In a line with the House of Lords, still further to the south, are the Victoria Hall, the Royal Gallery, and the Queen's Robing Room, communicating with the Royal staircase and the Victoria Tower, at the south-west corner of the pile, now rearing itself in Abingdon Street, intended for her Majesty's state entrance.

The construction throughout is externally of hard magnesian limestone, from North Anstone, in Yorkshire, near Worksop, Nottinghamshire. It is a beautiful close-grained stone, of a texture considerably

harder than Portland, and somewhat warmer in colour. The interior stone-work is from Caen. The bearers of the floors are of cast-iron, with brick arches turned from girder to girder; the entire roofs are of wrought-iron, covered with cast-iron plates, galvanized; so that the carcasses of the entire buildings are fire-proof, not any timber having been used in their construction. The whole building stands on a bed of concrete, twelve feet thick; and the materials already used, include from eight to nine hundred thousand tons of stone, twenty-four millions of bricks, and five thousand tons of iron.

Some idea of the magnitude of this national edifice may be formed when it is stated that the Palace to the eastward presents a frontage of nearly one thousand feet. When complete it will cover an area of nine statute acres: the great tower, at the south-western extremity, which has already been raised to the height of one hundred and eighty feet, will ultimately reach the gigantic elevation of three hundred and forty-six feet. Towers of lesser magnitude will crown other portions of the building. Fourteen halls, galleries, vestibules, and other apartments of great capacity and noble proportion will be contained within its limits. It comprises eight official residences, each first rate mansions: twenty corridors and lobbies are required to serve as the great roadways through this aggregate of edifices: thirty-two noble apartments, facing the river, will be used as committee-rooms. Libraries, waiting-rooms, dining-rooms, and clerks offices, exist in superabundant measure. Eleven greater courts, and a score of minor openings, give light and air to the interior of this superb fabric. Its cubic contents exceed fifteen millions of feet; being one-half greater than St. Paul's; and it contains not less than between five and six hundred distinct apartments, amongst which will be a chapel for Divine worship, formed out of the crypt of old St. Stephen's.

ST. STEPHEN'S HALL

is approached by a spacious flight of steps from Westminster Hall, and will serve as the principal public entrance and vestibule; it will be adorned with statues, and frescoes, as well as other decorations and enrichment.

THE CENTRAL HALL.

The most imposing in its architectural character and form, if not in splendour of polychromatic decoration, is the central Hall, one of the most magnificent portions of the New Palace at Westminster; its exquisite proportions and enrichments cannot fail to excite universal admiration. Its groined roof, with its huge bosses of elaborate detail, rival any specimens of Gothic architecture in England, and are worthy of the great architect's renown. In plan the Hall is octangular, having door-ways at the four cardinal points, leading to the two Houses of Parliament, and above them will be introduced the representations of the four patron Saints,—St. George, St. Andrew, St. Patrick, and St. David, to be executed in Mosaic, (like the four Evangelists in the pendentives of the cupola of St. Peter's)

and will thus afford an opportunity for the introduction of an art highly valued in other times and countries.

In the three small spaces underneath three of the compartments, will be introduced heraldic emblazonings of the Order of the Garter, of the Thistle, and of St. Patrick; whilst at the four corners, lofty windows of beautiful tracery, thirty-one feet in height, admit light into the Hall. The Hall is sixty feet high, and sixty-three feet wide, and the groins, springing from pillars at the angles, are two feet three inches in depth. At the angles of intersection in the groins are bosses, eight of them decorated with the royal arms from Richard II. to Victoria, and thirty-two with badges and other heraldic insignia: there are also eight angels, bearing shields of the four kingdoms alternately. Round the splay of the windows and blank arches for frescoes, is a bold moulding of roses, having crowns at intervals. The models of the bosses are by Mr. Thomas, and do him infinite credit, from their variety and richness of design; and the masonry of the whole is most beautifully worked.

From the central hall, a corridor to the south leads to the Peers' lobby and the House of Peers; and a similar lobby to the north, to the Commons' lobby and the House of Commons.

THE PEERS' LOBBY.

From the central hall, access is obtained to this, the vestibule of the Upper House, through the Peers' corridor, by the north door; it is a great triumph of art, and a fine specimen of exquisite, though subdued beauty; its decorations, both architectural and pictorial, being extremely elegant and appropriate. It carries the spectator back to the period of the middle ages, and brings the descriptions of Froissart and Monstrelet fresh to the recollection.

The plan of the lobby is a square of about thirty-five feet, each side being divided by buttresses into a wide central, and two smaller compartments. The lower division of each buttress is square, panelled on the face, gabled with crocketing and finials, resting on a deeply-moulded base: the upper is octagonal, moulded, and having a small angular buttress on its face. At the tops of the buttresses are demi-angels, coroneted; bearing shields, surmounted by the Garter, with "V. R." entwined by a cord, upon them. From the angels spring the spandrils that support the roof.

The ceiling is divided into compartments, and is exceedingly chaste and effective. The floor is paved with encaustic tiles, by Minton, and is of surpassing beauty. The south door, by which access is obtained to the Bar of the House, corresponds in its general form to those on the other sides of the lobby, having six arches over it, embellished, like them with the royal armorial bearings; but in the details of the archway itself, far greater magnificence is displayed. The arch is deeply moulded, and round it rose-leaves, well chiselled and richly gilded, form an elaborate and appropriate enrichment; whilst at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, painted and gilded, add their gorgeous hues to the whole. At each corner of the lobby is a magnificent Gothic standard of brass for gas-lights.

THE HOUSE OF LORDS

Is situated on the northern side of the building, about two hundred yards east of the Victoria Tower; the exterior presents no enriched architectural features; but its massive walls are well proportioned, and please the eye by their solid appearance. As seen from the House Court, the exterior shows a low and boldly embattled portion, resting on an arcade of flattened arches, with windows of square form, traceried, and having moulded weather-tables; a string-course, with pateræ, runs along above the window. This portion serves as the corridor of the House, and projects many feet from the main building. Above this, the six finely-proportioned windows of the House are seen; and between each a plain massive buttress. The windows have weather-tables, and a string-course, with pateræ, decorates the walls above the windows, whilst lofty battlements crown the whole.

The interior presents a noble room, ninety feet by forty-five feet; and in height forty feet: without doubt the finest specimen of Gothic architecture in Europe. The general effect on entering, is gorgeous in the extreme: such a blaze of gilding, carving and coloured decorations is not to be elsewhere found in England; whilst the noble proportions of the apartment, the elaborately carved panels, and the brilliant colours which meet the eye on every side, contribute to produce a *coup d'œil* at once startling and beautiful. At the upper end is the throne which her Majesty occupies on state occasions: to the right is a chair for the Prince of Wales: and to the left a corresponding one for Prince Albert. The Lord Chancellor sits immediately below the throne on what is called the *Woolsack*. In the centre is the clerks' table, which together with the chairs, are formed of oak, by Mr. Webb of Old Bond Street; and to the right and left are benches, covered with red morocco leather, for the exclusive use of the Peers. The ceiling is most striking in its appearance; the massive tie-beams, apparently of solid gold, so richly bedight as they are with that precious metal, and the minute carving which fills up the lozenge-formed compartments, aided by the glowing and harmonious colours of the devices, painted on the flat surface of the ceiling, all produce an absolutely imposing and gorgeous effect. The House is lighted by twelve windows, six on each side, ornamented with quatrefoil tracery, filled with stained glass, executed by Messrs. Ballantine and Allan, of Edinburgh, representing the kings and queens of Scotland and England, both consort and regnant, chronologically arranged from William the Norman, to William IV. From the windows downwards, the walls are lined with elaborately-carved oak panelling: at every third panel is an exquisitely carved pillar, crowned with a bust of one of the kings of England.

At each end of the apartment are three archways, corresponding in size and mouldings with the windows; on the surface of the wall, within the arches, are the following fresco paintings, illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign. In the recesses at the south end are the following:—Edward III. conferring the Order of the Garter upon Edward the Black Prince. by C. W. Cope, A.R.A.; the bap-



SPIRIT OF RELIGION: BY J. C. HORSLEY.



BAPTISM OF ETHELBERT.

tism of Ethelbert, the first Christian king of England, by W. Dyce, A.R.A.; Prince Henry, afterwards Henry V., acknowledging the authority of Chief Justice Gascoigne, by C. W. Cope, A.R.A. In the recesses at the north end, are the following:—an Allegory of Justice, by D. Maclise, R.A.; the spirit of Religion exemplified in the faith and hope of the Cross of Christ, in the subjection of all earthly power, and human distinctions, to His will, and in the common dependance of all estates and conditions of men on His word, by J. C. Horsly; and the Spirit of Chivalry, by D. Maclise, R.A. Between the windows and the arches at the ends, and in the corners of the House, are niches, rather lighter in colour than the piers, relieved with gilding, and partly with colour, the background being painted a diapered pattern, in chocolate brown, with gold, richly canopied; the pedestals within which are supported by demi-angels holding shields, charged with the armorial bearings of the Barons who wrested Magna Charta from King John, and whose effigies, in all eighteen, will be placed in the niches; the Commissioners conceiving “that the difference of character as laymen, or as prelates, would afford a picturesque variety of attire, and that the historical analogy would be most suitably obtained, by placing side by side, in the same House of the Legislature, in windows or in niches, the successive holders of sovereign power, and the first founders of constitutional freedom.” The Peereses’ Gallery occupies both sides of the House; and at the north end are two galleries, the lower one being the reporters’ gallery, and the upper one the strangers’ gallery. The apartment is lighted by ten brass candelabra of exquisite workmanship, and thirty-two branch lights, burning gas on Faraday’s ventilating principle. The Bar of the House, is at the end opposite the throne, without which, the Usher of the Black Rod is stationed.

The House is heated by an impervious floor, warmed from underneath with hot air, like a Roman bath.

The whole of the interior of the House of Lords, including the ceiling, is composed of the most elaborate joiner’s work, by Mr. Grissell, and is entirely of Riga wainscot of the finest quality throughout, no composition ornaments being used in any part, and it has been subsequently decorated and gilded, in the ablest manner, by Messrs. Crace and Son, of Wigmore Street.

Access to the House, during the sitting of Parliament, may be obtained on Mondays, Tuesdays, and Thursdays, when the Lord Chancellor hears appeals; and on Saturdays, from eleven to five o’clock, by tickets to be had on application at the Lord Chancellor’s office, every Wednesday. Descriptive Guide, Clarke’s Hand-Book, price 6d.

THE CORRIDORS.

On each side of the House are two doors, one near either end, leading into corridors, which are used by the Peers for divisions. The doors are panelled in the lower part, and filled with open-worked arches in the upper, which are glazed with plate-glass.

The corridors, eight feet three inches wide, are very handsomely panelled, and ceiled with oak, and extend the whole length of the

House. Their appearance is singularly rich and effective, the warm colour of the panelling harmonizing thoroughly with the stained glass and the rich blue of the carpet; the windows are square-headed, divided by mullions, and traceried. The glass is richly diapered; and in labels running diagonally, the motto "Dieu et mon Droit" is many times repeated. In recesses opposite to the windows are seats cushioned and covered with red leather. In the recesses, also, are branches for gas; and opposite the doors leading from the House, globe lights hang from the ceiling.

Above these principal corridors are others, destitute of decoration, whence ingress is obtained to the Peers' Gallery. This upper corridor is lighted by small quatrefoil-shaped windows and gas-lights are pendant from the roof.

The libraries and committee-rooms generally are lined with Riga wainscot and have wood-panelled ceilings.

THE VICTORIA HALL.

By two doors, one on either side of the throne, access is obtained from the House of Lords to the Victoria Hall, a kind of withdrawing room, answering to the Peers' lobby below the bar.

The walls are each divided into three compartments; those on the east and west having fire-places in the centres, and doors into the lobbies in the side divisions; the south side has only a lofty arched doorway, communicating with the Royal Gallery in its central division; whilst in the centre, on the north side, is an archway to correspond, though it is merely an enrichment to a blank wall; and in the side divisions are doors leading into the House of Lords.

The walls are panelled to a considerable height, having a deep frieze, with an elaborate cresting to it, running all round the room. On the north and south sides, the walls above the panelling are, at present covered with drapery of a dark marone, having roses and crowns diapered upon it in gold colour, as a temporary ornament to blank walls; it being intended to have copies, in tapestry, of the Defeat of the Spanish Armada, taken either in part or altogether from the designs of the tapestry originally existing in the old House of Lords, and frescoes painted in the vacant spaces between the pillars. Commissions have been given to Mr. Cope, Mr. Horsley, Mr. Savern, Mr. Herbert, and Mr. Tenniel, jun.

The east and west ends have each three windows above the panelling, filled with stained glass, representing the rose, thistle, and shamrock, surmounted by royal crowns, each window being divided by mullions into three days or lights, having quatrefoiled heads and tracery.

The ceiling is divided by massive tie-beams into nine large compartments, and each of these is again divided into eight by small ribs, at the intersections of which, and at their junctions with the tie-beams, are exquisitely sculptured bosses, all varied in character, and richly gilded.

At the intersections of the tie-beams are bosses of great diversity, richness, and vigour of design; consisting of lions in varied atti-

tudes, surrounded by a bold foliage, gilded, and painted in vivid tints. The surface of the ceiling is painted a dark blue. The fire-places are of elegant design and elaborate workmanship. The opening for the fire is a low arch, deeply recessed; the sides and back, incrustated with red and blue encaustic tiles, having the lions of England and the royal monogram on them respectively. The carpet is of the same pattern as that in the House of Lords, a deep blue, powdered with gold-coloured roses.

THE ROYAL GALLERY.

Beyond the Victoria Hall is the Royal Gallery; a noble apartment, one hundred and eight feet in length, forty-five feet wide, and forty-five feet high. From this gallery the Queen will proceed, when robed, to the House of Lords, from which it is separated only by the Victoria Hall. It is intended that the walls of this magnificent gallery shall be decorated with fresco paintings of subjects relating to the history and glory of the country. The royal procession, through this gallery, into the chamber of Peers, on state occasions, must have a most magnificent appearance.

THE QUEEN'S ROBINING ROOM.

Beyond the Royal Gallery is the Queen's Robing Room, having an elaborate ceiling similar in character to that of the Chapel Royal, at St. James's Palace; formed into compartments by richly carved mouldings, relieved with gilding and colours, and the flat surfaces diapered, having heraldic devices, insignia, and other ornaments on a gold ground; the walls are wainscotted to the height of about eight feet, above which are frescoes, illustrating the exploits of King Arthur, painted by Mr. Dyce.

THE GUARD ROOM.

The ceiling of which is of oak, and the walls wainscotted with the same, to the height of about eight feet, above which will be placed fresco paintings of young Talbot defending his father in battle, and Isabella Douglas barring the door to protect James I. of Scotland. In the adjoining lobby, the subject in fresco, will be St. Edward the Martyr slain by the Danes.

THE NORMAN PORCH.

So called from the intention that exists to illustrate in its frescoes the Norman History of England, and to place there statues of the Norman line, from William I. to Edward IV., the series being continued in the Queen's Robing Room, the Royal Gallery, and the Victoria Hall. The royal staircase on the north side of this noble porch is very picturesque in effect.

THE VICTORIA TOWER

which is intended to serve as the royal entrance, has been carried up to the height of one hundred and eighty feet, and will ultimately reach the gigantic height of three hundred and forty feet; its proportions are truly magnificent, whilst the sculptured enrichments of the stupendous arches, are proportionally grand; the roses in the mouldings are nearly twelve feet in diameter, and the crowns supporting them are fourteen inches in height, and project nearly fifteen inches from the moulding face; the height of the royal arms within the crown of the inner arch, is nearly ten feet. Flanking the main arch upon pedestals are placed the royal supporters, crowned.

THE HOUSE OF COMMONS

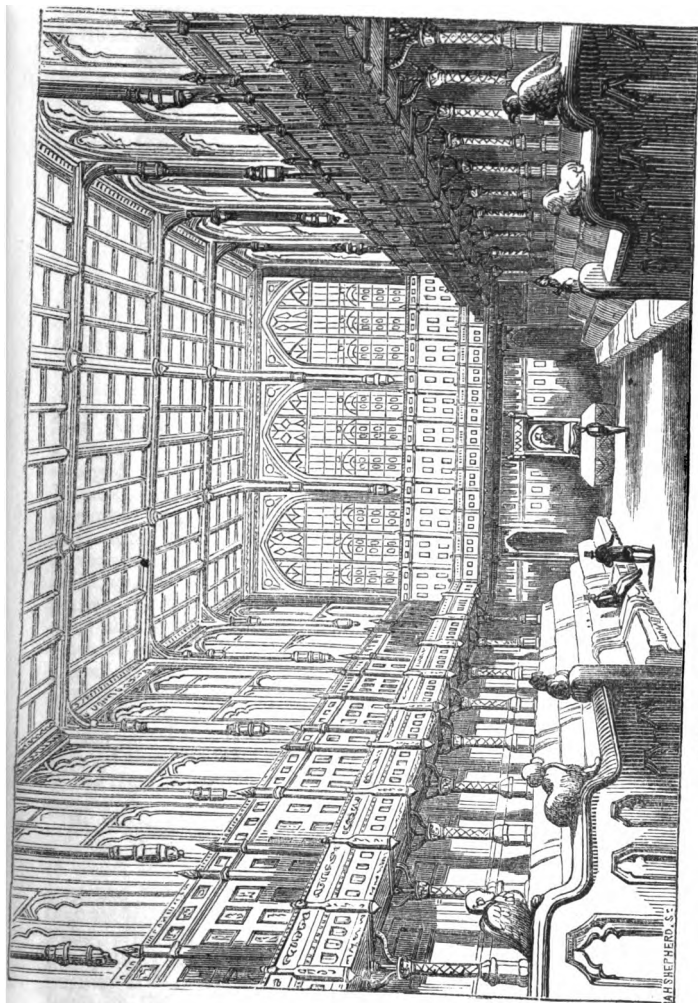
Which is situated on the north of the central hall, and will be approached through Westminster Hall by a spacious flight of steps leading to St. Stephen's porch, is almost of the same dimensions as the House of Lords; being eighty-three feet in length from wall to wall, forty-five feet in width, and the same in height. The ceiling is divided into eighteen compartments, by moulded ribs, each space being again subdivided into panels. The lobby, south of the bar, the corridor leading to the lobby, and the division-rooms, to the east and west of the House, have all similarly formed ceilings.

The windows that range along the east and west walls are twelve in number, six on each side. They have eight lights, and are divided in the middle by a transum, with the head full of tracery. It is intended to fill them with stained glass, with the arms of the principal cities in England. To show the effect, there is a specimen stained glass window, representing the arms of the city of London. Below the windows the walls are lined with carved oak panelling, left of its natural colour.

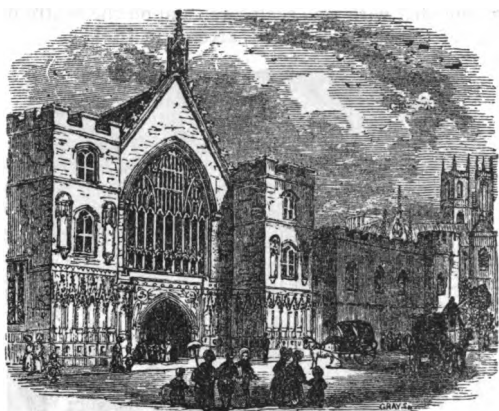
Twenty-two shafts (eleven on each side), of the most delicate symmetry, support the gallery, which is formed like the fittings throughout, of oak; and above the front of it is a metal railing. Underneath the stone corbels of the massive shafts that support the roof there will, probably, be branch lights, though this is at present undetermined.

For the purpose of ventilation, the floor of the House is composed entirely of perforated iron, covered with a matting of peculiar texture. The benches for the members are covered with red Morocco leather, and range in six rows on either side.

The gallery over the Speaker's chair is set apart for the reporters. The traceried openings above the Speaker's chair are filled in with open metal work, to screen the ladies' gallery. At the bar end is a large gallery for the accommodation of strangers. During the session of Parliament, admission to hear the debates may be obtained by an order from a member. During the recess the House may be seen by strangers, on payment of a small fee to those who have the charge of it.



INTERIOR OF THE HOUSE OF COMMONS.

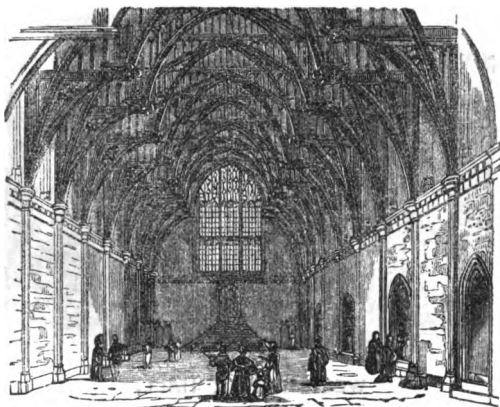


WESTMINSTER HALL,

New Palace Yard, was built as a banqueting-room to the ancient Palace of Westminster, by William Rufus, in 1097, and considerably enlarged by Richard II., in 1397, under the direction of John Botterell, architect. It is one of the largest rooms in Europe unsupported by pillars, being two hundred and thirty-eight feet long, sixty-eight feet broad, and ninety feet high; and has a most noble carved roof, of chestnut wood, most curiously constructed, and of a noble species of Gothic. It is everywhere adorned with angels, supporting the arms of Richard II., or those of Edward the Confessor; as is the stone moulding that runs round the Hall, with the hart couchant under a tree, and other devices of the former monarch. As a proof of its size, it may be mentioned that Richard II. kept his Christmas festival in the new Hall, accompanied with all that splendour and magnificence for which his court was conspicuous; and that on this occasion, twenty-eight oxen, three hundred sheep, and fowls without number, were consumed. The number of guests on each day of the feast amounted to ten thousand, and two thousand cooks were employed.

Parliament often sat in this Hall. In 1397, when it was extremely ruinous, Richard II. built a temporary room for his Parliament, formed of wood, and covered with tiles. The fine Gothic windows at the extremities were re-constructed by John Gayfere, in 1820, and the Hall thoroughly repaired during the two following years; and again partially, after the burning of the Houses of Parliament, in 1834; at the south end, has been added by Mr. Barry, a spacious flight of steps, leading to St. Stephen's porch, it being intended to make the Hall serve as the principal public entrance and vestibule to the Houses of Parliament, and as a public gallery, adorned with statues of great men, and other enrichments. The front is adorned with two stone

towers, or namented with rich sculpture; and on the centre of the roof is a lantern of considerable height, erected in 1821.



INTERIOR OF WESTMINSTER HALL.

The Hall itself has often been used for the purpose of state trials; within its walls, in 1648, was witnessed the extraordinary spectacle of a sovereign defending himself before a jury composed of his own subjects; a trial which finds no parallel in the annals of English jurisprudence; and here at a later period, owing to the fierce and withering invective of Burke, and the glowing, impassioned eloquence of Sheridan, Warren Hastings, for seven years endured a world-wide unenviable notoriety. This remarkable trial, which occupied one hundred and thirty days, was continued at intervals from 1788 to 1784. In the Hall Cromwell was inaugurated, and here likewise have been held all the coronation feasts of the sovereigns of England.

Since the reign of Henry III., the courts of Chancery, Exchequer, Queen's Bench, and Common Pleas, have been held in different apartments of this spacious edifice, at which, in ancient days, the king administered justice in person. In 1824, under the direction of Sir John Soane, a series of small, close, undignified apartments were erected for the Courts of Law, the entrances to which are from this Hall, and within them during Term time, the eloquence of the greatest men at the English Bar may be listened to with interest, for, "like a tragedy," says the author of "Ion," "a momentous trial embraces within a few hours an important action—condenses human interests, and hopes, and passions within its circle—is restrained, bounded, and dignified by solemnities and forms, which define it as a thing apart from the common succession of human affairs—developes, sometimes, affecting traits of generosity, or is graced by the beauty of suffering—and is terminated by a catastrophe which may decide character, fortune, or life itself."

THE TEMPLE.

Those bricky towers,
 The which on Thames' broad aged back do ride,
 Where now the studious lawyers have their bowers:
 There whilom wont the Templar Knights to bide,
 Till they decayed through pride.—*Spenser.*

The Temple is an irregular pile of buildings, so called from having been anciently the residence of an Order denominated Knights Templars, who settled here in the reign of Henry II. Led by indolence and luxury from the rigid obligations of a religious life, they were suppressed in 1310, when their vast possessions fell to the Knights of St. John, who soon after let the buildings on this spot to students-at-law, and in the possession of that class it has since continued. It is now divided into two societies, called the Inner and Middle Temples, and having the name in common with Lincoln's Inn and Gray's Inn, of Inns of Court.



ENTRANCE TO THE INNER TEMPLE.

The buildings of the Temple reach from Fleet Street to the Thames, and from Lombard Street, Whitefriars, to Essex Street in the Strand,

east and west. The access to these "Inns of Court," with the squares, courts, and gardens, is by means of gateways and lanes branching off from the main streets, and give but little indication of their leading to such celebrated establishments.

The entrance to the Inner Temple is by a low, but characteristic gateway, facing Chancery Lane, adjoining to which is a building of considerable antiquity, said to be a portion of the old palace formerly belonging to Henry VIII. This interesting relic is at present in the occupation of Messrs. Honey and Skelton, hair-dressers, and perfumers. These gentlemen, having a just appreciation of the beauty and interest of the building, and feeling that the time-honoured residence of a king, must add dignity to their tasteful art, have sought to preserve and perpetuate its principal features.

The house, notwithstanding numerous modern alterations, bears undoubted evidences of considerable antiquity, having escaped the ravages of the great fire in 1666, which stopped within a few yards of the venerable Temple Church. The exterior is ornamented with plain square pilasters, once elaborately carved, between which are the Prince of Wales' feathers, and other enrichments, highly gilt. In the drawing-room still remains some fine oak carving, and an elaborately ornamented ceiling, with polychromatic decorations, having in the centre the Prince of Wales' feathers, and the initials P. H., in allusion to Prince Henry, son of James I., elder brother to the unfortunate Charles I.

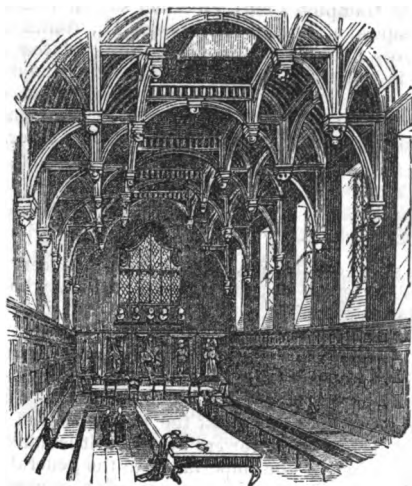
The entrance to the Middle Temple, near to Temple Bar, was built by Sir Christopher Wren, in 1684, and is a fine structure, having a graceful front of brickwork, with four large stone pilasters, of the Ionic order, supporting a pediment, with an inscription.

THE INNER TEMPLE HALL

was built in 1678; the front facing the Thames, is of Portland stone with three buttresses, and a semi-sexagon turret. The entrance is through a large door in a western wing, or projecting building. Over the entrance are three shields of arms, viz.; the royal arms of Richard I., Henry IV., and George IV.; above the whole is a clumsy quatrefoil enclosing the arms of the Inner Temple.

The interior is elegantly decorated, and contains portraits of several of the judges, amongst which are those of Judges Lyttleton and Coke; Sir Thomas Twisden, Justice of the King's Bench in 1660; the Lord Chancellor, Sir Simon Harcourt, first Earl of Nottingham; and Richard West, Lord Chancellor of Ireland. Besides these, there are portraits of King William and Queen Mary, Queen Anne, George II., and Queen Caroline.

Before the Hall is a spacious garden, laid out with great care, and kept in perfect order. It lies along the river, and has a spacious gravel walk, or terrace, on the water's edge. In the summer evenings it is an agreeable and much-frequented resort. Open from six o'clock till dusk



THE MIDDLE TEMPLE HALL.

"Gray's Inn for walks, Lincoln's Inn for wall,
The Inner Temple for a garden, and the Middle for a hall."

This hall, which is spacious and elegant, was erected in 1562-1572, and has been the scene of many festive meetings. In 1830-32, it underwent an entire restoration, the entrance consisting of a square tower with smaller octagonal towers at the angles, having been rebuilt, which causes it to appear much more modern than its real age might lead us to expect. It is one hundred feet long, sixty feet wide, and upwards of forty feet in height. The roof combines solidity with elegance in an eminent degree; the arches and pendants being chastely and boldly carved. The screen at the east end is a most exquisite and elaborate specimen of Elizabethan wood carving, not to be excelled in London. It is profusely laboured into columns, foliage, fruit, niches, and emblematic figures, with the utmost boldness, and effect; the delicacy of the ornaments, and the spirit of the figures being equally worthy of praise. The windows are filled with stained glass, exhibiting the armorial bearings of different members of the Inn; and the oak panels beneath them, that runs round the side of the Hall, are also devoted to similar heraldic display. Immediately above these panels are placed busts of the twelve Cæsars, six on each side, down the entire length of the building. At the west end, opposite the entrance-doors, is the raised dais, and here are arranged some valuable pictures. In the centre is Vandyck's celebrated equestrian portrait of Charles I., passing through a triumphal arch, and attended by his armour-bearer, who carries his helmet; a duplicate of

this picture is at Hampton Court, on either side of it are placed portraits (chiefly copies) of Charles II., James II., William III., Queen Anne, and George I., and a curious old painting of the Judgment of Solomon. Upon pedestals immediately in front of the dais, are busts of Lords Eldon and Stowell, by Behnes. The garden is small, but pleasant and retired; and is said to have been the scene of the first fatal quarrel between the Houses of York and Lancaster.

LINCOLN'S INN,

Situated to the south of Holborn, and adjoining Chancery Lane, derives its name from Henry de Lacey, Earl of Lincoln, who had a stately mansion on this spot, which, just before his death, in 1310, he appropriated to the uses of a society for the study of the law.

The gate-house, forming the principal external feature of the old buildings, is in Chancery Lane; it is of brick, and was built by Sir Thomas Lovell, and bears upon it the date 1518. This interesting piece of architecture is now almost the only specimen in London, of so early a date. The masonic towers by which it is flanked, are square and lofty, giving height and importance to the general design of the buildings. The chambers adjoining are of a somewhat later period, and it may be, perhaps, to that portion of the edifice that Fuller alludes in speaking of Ben Jonson, when he says that "he helped in the building of the new structure of Lincoln's Inn, when having a trowel in one hand, he had a book in the other."

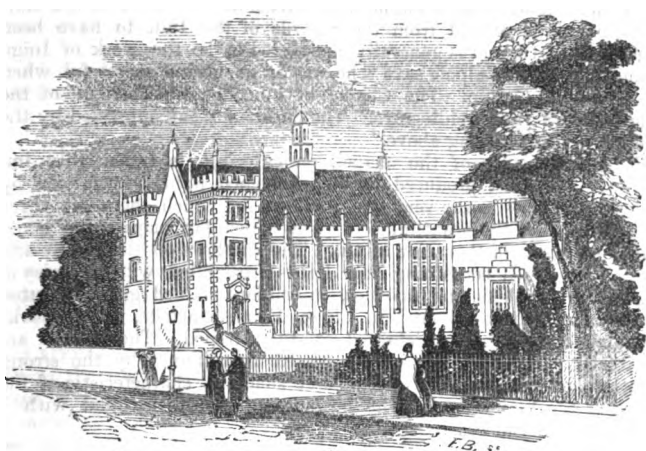
THE OLD HALL,

Standing in the first court, opposite the entrance-gate from Chancery Lane, is the oldest edifice of the Inn now remaining, having been erected in 1506. In 1800, the exterior was repaired and stuccoed by Bernasconi, which has given it a modern and a mean appearance.

The hall is about seventy-one feet in length, and thirty-two feet in width, and has on each side three windows. On the dais is the seat of the Lord Chancellor, who holds his sittings here during a portion of the year. Since the erection of the new buildings, it has been disused as a dining hall, and is now used only for the sittings of the Court of Chancery. At the lower end of the room is a massive screen, erected in 1665, decorated with grotesque carvings, and emblazoned with the full achievements of King Charles II., James, Duke of York, Prince Rupert, the Earl of Manchester, and other noblemen, and dated 1671. At the southern end of the hall, in front of the screen, is a statue of Lord Chancellor Erskine, by Westmacott, and one of that artist's finest works.

THE NEW HALL AND LIBRARY,

Lincoln's Inn Fields. This noble building, which claims attention not less for its architectural beauty, than for its magnitude, was completed within the short space of two years and a half from its foundation,



THE NEW HALL,

the first stone having been laid April 20th, 1843; it was built from designs by Philip Hardwick, Esq., R.A., and contains a dining hall, one hundred and twenty feet long, forty-five feet wide, and fifty-four feet high; and a library for the benchers and students, capable of containing thirty thousand volumes. The external walls are of red brick and stone; and the roof an open timbered one, of the character used in the sixteenth century, about the period when the Inn was established for the study of the law. Above the apex of the great gable of the hall is a large highly ornamented niche, containing a statue of her Majesty Queen Victoria, the work of Mr. John Thomas, celebrated for his numerous productions in the decorative parts of the New Palace of Westminster. A fine terraced walk is formed on the east side of the building, and continued to the northern extremity of the garden. In the Hall is placed Hogarth's picture of Paul before Felix.

THE CHAPEL

Is situated north of the old hall, and is elevated on an open crypt of three arches, separated by buttresses of six gradations; the arches are richly covered with tracery, quatrefoils, and geometrical figures, and at the period of its erection, was used as an ambulatory, or place for lawyers to "walk in, to talk and confer their learning." Independently of the sacred purpose to which it is dedicated, it possesses features of peculiar interest to the architect and antiquary; erected at a period when architecture of a mixed character prevailed in most of our ecclesiastical structures, it has been the subject of much criticism, and has called forth various opinions, both as regards its merits and antiquity.

Notwithstanding some eminent architects have claimed for it a high antiquity, it is proved from the records of the Inn, to have been erected in 1613, and is generally considered to be the work of Inigo Jones. Horace Walpole says "he was by no means successful when he attempted Gothic. The Chapel of Lincoln's Inn has none of the characters of that architecture. The cloisters seem oppressed by the weight of the building above."

The appearance of the chapel, on entering, is remarkably impressive—an effect produced by the chastened light transmitted by the stained glass in the very fine windows, of which there are three on either side, the beautiful colours of which far surpass the generality of works in this style of art. The windows on the north and south sides, each containing four lights, are filled with a series of figures of prophets and apostles, in brilliant stained glass, executed by Bernard and Abraham Van Linge, Flemish artists, whose works are amongst the most celebrated of their period. The colours are generally well preserved, and increased in brilliancy by the strong contrast of bright lights and opaque shadows, characteristic of the work of the Van Linges. The large east window is filled with a series of armorial bearings.

GRAY'S INN

An Inn of Court, adjacent to Holborn, received its name from the family of Gray, of Wilton, who acquired a residence here, and demised it, during the reign of Edward III., to certain students-at-law. The domain of this society extends over a large space of ground, between Holborn and Theobald's Road; it has a spacious square, but the approaches on all sides are exceedingly mean; and the buildings, with the exception of two modern piles, called Verulam and Raymond Buildings, are of a very ordinary description. The hall was built in 1560; the interior retains its pristine features, and is a very interesting specimen of the architecture of the time; the roof is of oak, supported by noble arched beams, handsomely carved, and in good preservation. At the west end is a curiously carved oak screen, and music gallery. one of the earliest specimens of the Italian style in this country. On the walls are placed portraits of Charles I. and II., James II., Lord Bacon, Lord Raymond, and portraits of some of the judges. The chief ornament of this Inn is the spacious garden behind it, first planted in 1600, and which, according to tradition, the great Lord Bacon frequented: "the gardens of Gray's Inn," says Charles Lamb, "are still the best gardens of any of our Inns of Court, my beloved Temple not excepted—have the gravest character, their aspect being altogether reverend and law-breathing. Bacon has left the impress of his foot upon their gravel walks."

These Inns are governed by the respective benchers, who permit none but professional persons to reside in them, a rule to which the minor Inns are not so strictly subjected.

THE INNS OF CHANCERY.

LYON'S INN, Newcastle Street, Strand.—Formerly a common inn, having the sign of a lion. It is an appendage to the Inner Temple.

SYMOND'S INN, Chancery Lane.—A series of private tenements let to students of the law and others. This was formerly the station of the Masters in Chancery, until they were removed to their present more commodious offices in Southampton Buildings, Chancery Lane.

NEW INN, Wych Street.—Adjoining Clement's Inn, and an appendage to the Middle Temple.

BARNARD'S INN, Holborn, south side.—Belongs to Gray's Inn. In the hall, which is somewhat small, are two busts, and portraits of several eminent legal functionaries.

CLIFFORD'S INN, Fleet Street, behind St. Dunstan's Church.—Formerly the mansion of Lord de Clifford. In the hall is an oak case of great antiquity, in which are preserved the ancient institutions of the Society. It was in the hall of this Inn that the judges sat, after the great fire of 1666, to determine causes between claimants, arising out of that calamity.

CLEMENT'S INN, Strand.—Contiguous to the Church of St. Clement Danes, from which it derives its name. The antiquity of the Inn is not at present known, but it is mentioned in a book of entries, dated in the nineteenth year of Edward IV. Shakspeare, if his chronology may be relied upon, makes it of much older date, for Justice Shallow, in the second part of Henry IV., speaks two or three times of his freaks and his acting in the shows when he was a member of this Inn, and boasts, "I was once of Clement's Inn, where I think they still talk of Mad Shallow yet." In the hall, built 1715, is a portrait of Sir Matthew Hale, and five other pictures. In the garden, which is small, there is a sun-dial, supported by the figure of a negro, brought from Italy by Holles, Lord Clare. It is said to be of bronze, "but some ingenious persons," says Ireland, "having determined on making it a blackamoor, have in consequence painted the figure of that colour." This and the last-mentioned Inn are also dependent on the Inner Temple.

FURNIVAL'S INN, Holborn, north side.—In the reign of Richard II. this was the town mansion of Sir William le Furnival. In 1819, Mr. Peto, who holds it on a long lease, rebuilt the whole Inn, in a substantial style, with convenient suites of chambers.

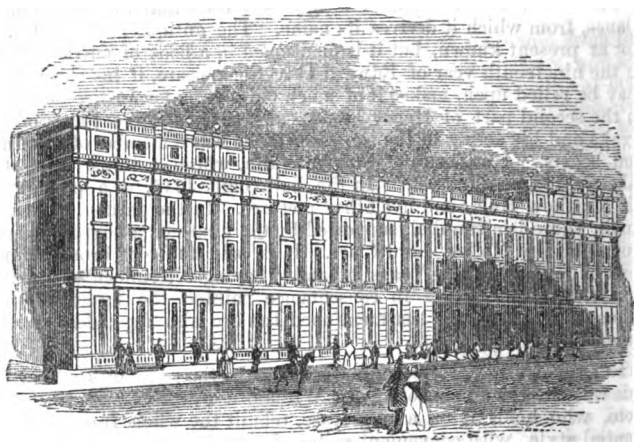
STAPLE'S INN, Holborn, south side.—Is an appendage to Gray's Inn. It formerly belonged to the merchants of the Staple. In the hall are portraits of Charles II., Queen Anne, Lord Macclesfield, Lord Chancellor Cowper, and Lord Camden; and casts of the twelve Cæsars, on brackets. The new buildings erected in 1843, are in good taste.

THAVIE'S INN, Holborn, south side.—Formerly appertained to Lincoln's Inn, but sold by that society in 1771, to a Mr. Middleton.

CHAPTER VII.

THE GOVERNMENT OFFICES.

Architecture has its political uses; public buildings being the ornaments of a country. It establishes a nation, draws people and commerce, and makes the people love their native country, which passion is the origin of all great actions in a commonwealth. *Modern Rome subsists still, by the ruins and imitation of the old; as does Jerusalem by the Temple of the Sepulchre, and other remains of Helena's zeal.—Sir Christopher Wren.*



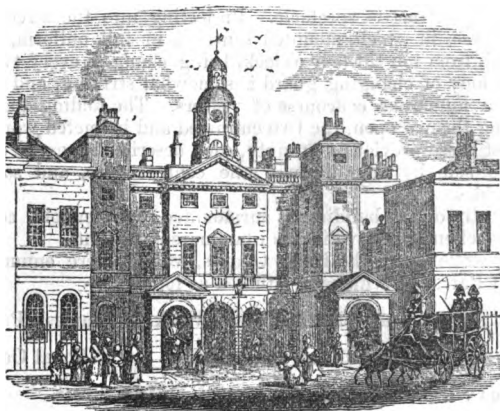
THE TREASURY,

St. James's Park, is an extensive edifice, the principal or north front of which faces the Parade; it is built of stone, from the designs of Gent, and consists of three stories, displaying the Tuscan, Doric, and Ionic orders of architecture, the whole surmounted with a pediment. That portion of the building fronting Whitehall—the remains of the old palace of Cardinal Wolsey, the numerous alterations of which

have nearly obliterated all traces of its antiquity—has recently been new fronted from the designs of Charles Barry, Esq., and now forms the north wing of that handsome pile of buildings occupied by the Privy Council and the Board of Trade. The Treasury Board holds its meetings here; at the head of the table used for that purpose, is still placed the royal throne. The premier, who is always first Lord of the Treasury, has an official residence within these walls.

THE PRIVY COUNCIL OFFICE,

Whitehall. Erected in 1824, on the site of some old offices connected with the Treasury, from designs by Sir John Soane, and forming part of the south end of the present range of buildings before noticed as the Treasury. In 1847, a new façade was erected by Charles Barry, Esq., in which design he has successfully united the offices of the Privy Council, the Board of Trade, and the Treasury, in one handsome pile of buildings. The Council Chamber, which is on the first floor at the west end, is a magnificent apartment, reaching the whole height of the edifice; scagliola Ionic columns imitating Sienna marble, the capitals of which are in imitation of white marble, ornament the sides; the ceiling is slightly curved, and from the centre, an elegant lantern is pendant. Here the Privy Council sits to decide appeals from the subordinate tribunals of the East and West Indies and here the minutes of the Privy Council of the Crown are kept.



THE HORSE GUARDS,

Whitehall. Built on the site of the tilt yard, or place for military exercises, formerly attached to Whitehall Palace, in 1754, by Vardy, after a design by Kent, at a cost of £30,000. It consists of a centre

and two wings, having an arched roadway, forming the principal entrance to St. James's Park, so low and mean, that on the first attempt to drive the royal state carriage under it, the crown and ornaments upon the roof were obliged to be removed to allow it to pass through. The carriages of royal and other illustrious personages only, who enjoy the privilege of entry, are allowed to pass through it. The apartments of the south wing are in the occupation of the Secretary of War, his assistants, and clerks, who manage all the fiscal business of the army. The Commander in Chief's apartments are in the north wing, and consist of a waiting-room, a good sized apartment facing Whitehall, the walls of which are covered with military maps; a small, circular vestibule, having the boundary line of the parishes of St. Martin's, and St. Margaret's, Westminster, cut through its centre, with a suitable inscription; the audience-room, facing St. James's Park, in which the Commander in Chief holds his levees, containing portraits of George III. and Queen Caroline, by Gainsborough, and a bust of the Duke of York. Levees are held by the Secretary at War on Tuesdays, and by the Commander in Chief on Thursdays, lasting from eleven until four o'clock; and at which, ladies invariably have the precedence of audience. This apartment is the official head-quarters of the British army, and in it all the great military operations of the late war were planned.

Two lateral pavilions flank the east face of the edifice; in which a troop of one of the three regiments of Horse Guards is always stationed, and together with a troop from the Regent's Park barracks, parade daily at eleven, on which occasions, the fine appearance of the men and horses, and the richness of their caparisons, renders them a very attractive spectacle. Projecting into the street are two stone alcoves, in which, mounted sentries, in full uniform, are daily on guard, from ten till four o'clock, being changed every two hours; the ceremony of changing guard is somewhat striking, and generally attracts a numerous concourse of visitors. The folding-doors in the rear being thrown open, the two cuirassed and helmeted warriors ride in, whilst those previously on duty, each describe a semicircle, meet, and ride side by side through the central gate, and so back to their stables.

The centre of the building is surmounted by a cupola, containing a very excellent clock, which is illuminated at night.

In connection with the Horse Guards, we may here enumerate the principal Barracks, which are situated as follows:—

WELLINGTON BARRACKS, Bird Cage Walk, St. James's Park.

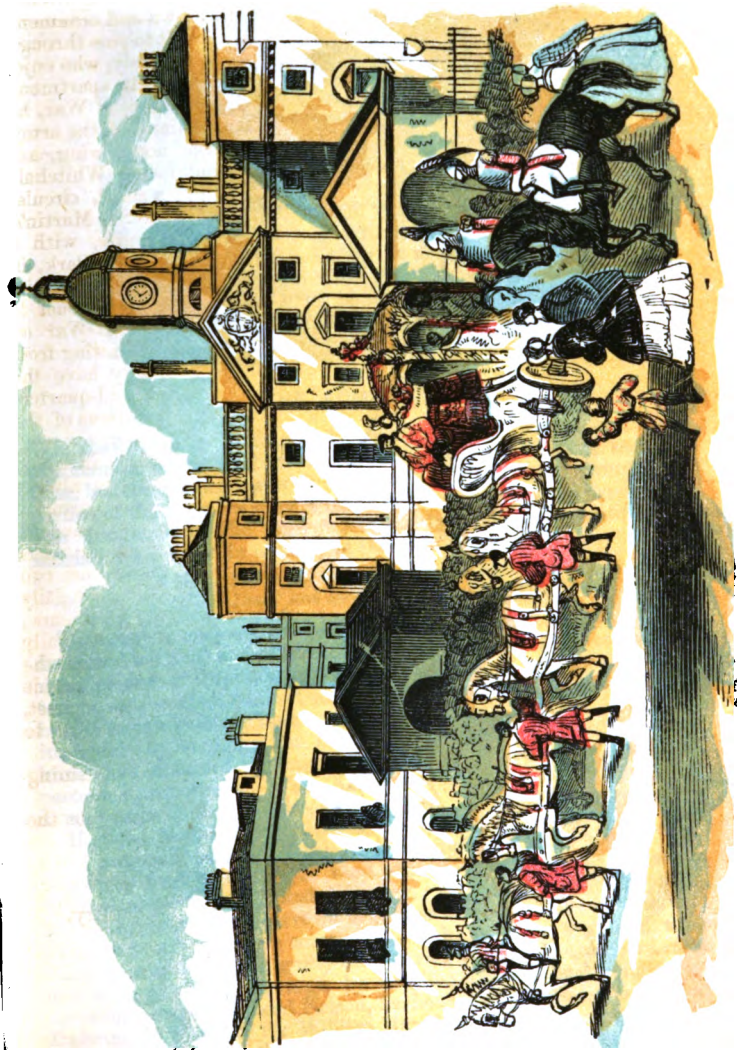
CHARING CROSS BARRACKS, at the rear of the National Gallery.

PORTMAN BARRACKS, Portman Street, Oxford Street.

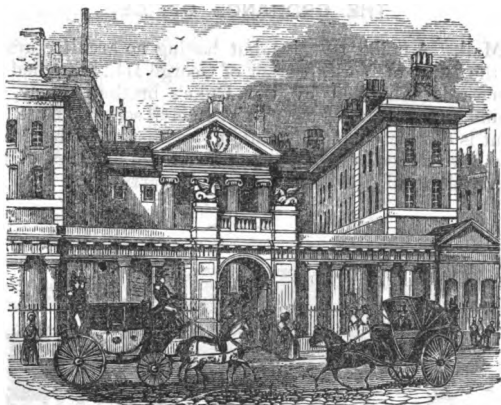
KNIGHTSBRIDGE BARRACKS, Kensington Road.

REGENT'S PARK BARRACKS, Albany Street, New Road.

WATERLOO BARRACKS, in the Tower, built on the site of the small Armoury, destroyed by fire, in 1841.



THE HORSE GUARDS



THE ADMIRALTY,

Whitehall; built by Thomas Ripley, in the reign of George I., on the site of a mansion called Wallingford House: it is a heavy building, receding from, but communicating with the street, by advancing wings; the portico of the main building is a tasteless specimen of the Ionic order. The design is in the most wretched style, and fully justifies the satirist, who wrote, in allusion to this architect—

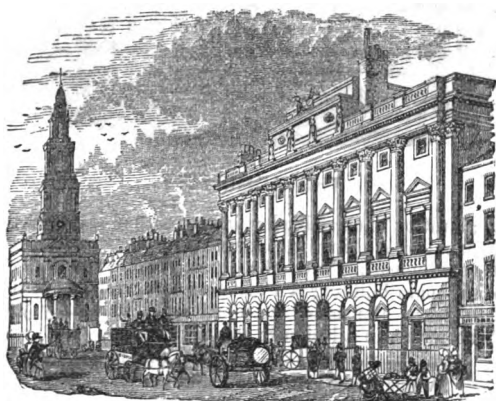
“See under *Ripley* rise a new Whitehall,
While Jones’ and Boyle’s united labours fail.”

The court is enclosed by a stone screen, designed by Adams, and decorated with naval emblems. It was erected in 1760, to conceal the unsightliness of Ripley’s portico—occasioned, it is said, by that architect being directed, while it was actually in progress, to give greater height to the building than was at first intended, which he accordingly did, by spinning out his columns to the required extent; they have thus obtained an unhappy celebrity, on account of their preposterous proportions. “The Admiralty,” says Horace Walpole, “is a most ugly edifice, and deservedly veiled by Mr. Adams’ screen.”

Here the higher departments of the extensive business of the navy are transacted, and the Lords of the Admiralty have houses. The jurisdiction of this office is very extensive; it controls the whole of the navy of the United Kingdom; appoints admirals, captains, and all other officers to serve on board her Majesty’s ships of war, and gives orders for courts martial on such as have neglected their duty, or who have been guilty of any irregularity. In the board-room are some exquisite carvings, by Grinling Gibbons, and a highly interesting portrait of Lord Nelson, by Leonarda Gazzardi, painted at Palermo, in 1799, for Sir William Hamilton; and in the room to the left of the entrance, the body of Nelson lay in state, previous to its interment in St. Paul’s Cathedral.

THE ORDNANCE OFFICE,

86, Pall Mall. A noble mansion, but having no architectural beauty built for the Duke of York, brother of George III., who died in 1767, and afterwards inhabited by the Duke's brother Henry, Duke of Cumberland. A portion of the extensive civil service of the Ordnance department is conducted in this building, whilst other branches of the Ordnance have offices in the Tower. It is the business of the Ordnance to regulate all matters relating to the artillery.



SOMERSET HOUSE,

Strand, one of the most elegant and spacious buildings in the metropolis; occupies a space about eight hundred feet in width, and five hundred feet in depth, and is built in the form of a quadrangle, with a large court in the centre. The northern front, or that facing the Strand, is composed of a rustic basement supporting a range of ten three-quarter Corinthian columns, of which, in the centre, is an attic; and, on each side are balustrades. In the basement are nine large arches; the three central ones being open, and forming the entrance, or vestibule to the quadrangle: the others, on each side, are filled with windows of the Doric order, which are crowned by entablatures and pediments rising from pilasters. On the key-stones of the arches are sculptured in bold relief, nine colossal masks, representing Ocean, and the eight great rivers of England, namely, the Thames, Humber, Mersey, Medway, Dee, Tweed, Tyne, and Severn, with appropriate emblems. Within the intercolumniations over the basement, are the windows of the two principal floors; the lowermost of which are ornamented with pilasters, entablatures, and pediments of the Ionic order: on the tablets which occupy the frieze of the

three middle windows are medallions, in basso-relievo, of George III. and his Queen, and George IV., when Prince of Wales. The attic extends over three intercolumniations, and is surmounted by a group of the Genius of England and Fame, supporting a large shield, crowned and sculptured with the arms of the British empire: four colossal statues, in senatorial habits, with the fasces in one hand, and the symbols of Justice, Truth, Valour, and Temperance, respectively; in the other, stand on pedestals, in front of the attic, which is thus separated into three divisions; these at the sides having elliptical windows, enriched with festoons of oak and laurel.

Within the vestibule are a carriage-way and two foot-ways, separated by two ranges of Doric columns, which, with their entablatures, support the vaults; on the latter are sculptures from the antique, &c. Here, on the east side, are the entrances to the apartments of the Royal Society, and the Society of Antiquaries, assigned to those bodies on the completion of this portion of the building, in 1780; and on the west side, to those of the School of Design formerly occupied by the Royal Academy: over the central doorways are busts of Sir Isaac Newton, and Michael Angelo Buonarrotti, executed by Wilton, in Portland stone.

The inner front of the division of the building already described, or the northern side of the quadrangle, is considerably wider than that towards the Strand. It consists of a *corps de logis*, and two projecting wings, the architecture of which has a general resemblance to the Strand front; but, in the central part, pilasters are used instead of columns: statues of the four quarters of the globe, ornament the attic, and over the centre are the British arms, supported by marine deities, holding a festoon of netting filled with fish, &c. Above the columns of the wings are ornaments, composed of antique altars and sphinxes, which are judiciously contrived to screen the chimnies. On the key-stones of the great arches are bold masks of the *laræ*, or tutelary deities of the place.

In front of the vestibule, within the quadrangle, close to a deep, well-like area, is a fine statue, in bronze of George III. leaning upon a rudder; and behind are the prow of a Roman vessel, and a couchant lion. At the foot of the pedestal is a bronze, colossal figure of Ocean, reclining upon an urn: at his back is a large cornucopia. This group is one of the finest works of the sculptor, Bacon.

The bold and massive character of the east, west, and south sides of the quadrangle, corresponds with the sides already described; but the central parts are varied. That of the south displays an arcade of four Corinthian columns, having two pilasters on each side, within which the windows of the front slightly recede. These columns support a pediment, in the tympanum of which is a large basso-relievo, representing the arms of the navy of Great Britain, supported by a sea-nymph, drawn by sea-horses, and guarded by Tritons blowing conchs. On the corners of the pediments are military trophies, and the whole is terminated by elegant vases, placed above the columns.

The east and west fronts are similar to the preceding. In the centre of each is a small tower, with a clock; and in the centre of the south front is a dome. On the east, west, and south sides, there are two

stories of offices below the general level of the quadrangle, and there is one on the northern side. The areas are fronted by stone balustrades; and flights of stone steps lead down to the underground offices and passages of communication.

The Thames front, which is composed more in the Venetian style of architecture, from its extent and elevation, is of striking magnificence. It consists of a centre and two wings, with columns, pilasters, pediments, &c.; and at the extremity of the buildings which form the quadrangle, are archways opening from the terrace to Somerset Place on the west, and, on the east, to the premises of King's College. The terrace, one of the finest in Europe, and which we hope to see thrown open for the recreation of the public, is skirted with a balustrade, and forms a beautiful promenade, having an enlivening prospect of the river, with Waterloo Bridge, the finest structure of its kind in the world, directly on the west, the light Hungerford Suspension Bridge beyond, and Westminster Bridge, the New Palace of Westminster, and the venerable Abbey, in the distance; with Blackfriars Bridge to the east. The terrace, or embankment, rises from an arcade of massive rustic work, having a wide arch, or water-gate in the centre, surmounted with a colossal mask of the river Thames; and the eighth arch on each side forms a landing-place to the warehouses under the building. These latter arches are flanked by projections and rustic columns, and surmounted by enormous figures of couchant lions in Portland stone, between eight and nine feet in length.

This noble building contains apartments devoted to the use of—

The Royal Society,
The Society of Antiquaries,
The Geological Society,
The Astronomical Society,
The School of Design,
The Navy Office,
The Navy Pay Office,
The Stamp Office,
The Income Tax Office,

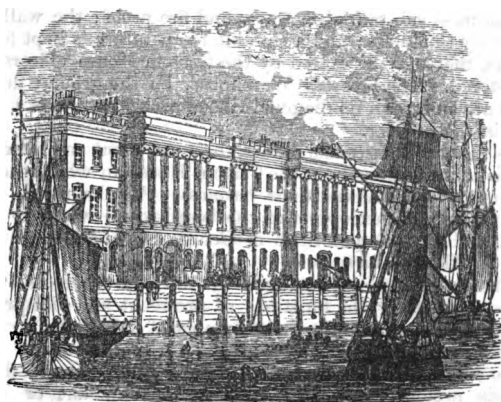
The Auditorship of the Exchequer,
The Hawker's Office,
The Chanceries of Cornwall and
Lancashire,
The Legacy Duty Office,
The Pamphlet Office,
The Poor Law Board,
The Registration of Designs,
The General Registration Office.

The eastern wing of the building, completed in 1829, forms the locality of King's College; the western wing, called Somerset Place, is occupied by the Treasurer, Physician, Surveyor, and Hydrographer of the Navy; and by the Chairman and Commissioners connected with the Admiralty.

The first stone of this vast edifice was laid in the year 1776. The period of its completion is not so easily named; unless we refer it to the recent perfecting of the river front by the erection of King's College. It is, altogether, a magnificent pile, whilst its ornamental details are very elaborate. "The exterior of Somerset House," Mr. Papworth says, "is considered to be the perfection of masonry, and the sculptures that decorate the various parts, are not equalled by the ornamental accessories of any of our great national buildings: the decorations of the interior are no less entitled to applause. The elegant simplicity of the building as a whole, the proportion of

its parts, and their relative accordance, may vie with the noblest structures in the metropolis; and, in some respects, may be pronounced superior to any." The Ionic, Composite, and Corinthian capitals to be seen in various parts of the building, were copied from models executed at Rome, under the direction of Sir William Chambers, and imitated, both in point of forms and manner of workmanship, from the choicest antique originals. The sculptors employed on the decorative accessories, were Cardini, Wilton, Geracoi, Nollekens, and Bacon.

"Of the many buildings which Sir William Chambers designed," says Mr. Allan Cunningham, "the most remarkable is Somerset House—a work magnificent in extent, abounding in splendid staircases, and exhibiting considerable skill in the interior arrangements—but cumbrous withal. There are errors in its details which nothing can remove. On the side next the Thames, in each wing, a portico stands on the summit of a semicircular arch, the bases of two out of its four columns resting on the hollow part, and giving an air of insecurity altogether intolerable in architecture. The vases on the summit are alike unmeaning and inelegant. Yet, with all its defects—and they are not a few—Somerset House must be classed among the finest of our later public buildings."



THE CUSTOM HOUSE,

Lower Thames Street. This grand and extensive pile was built from the designs of David Laing, Esq., by Messrs. Miles and Peto, at an expense of £255,000, and first opened for public business on the 12th of May, 1817. The foundation stone having been laid at the south-west corner, by Lord Liverpool, then first Lord of the Treasury, October 25th, 1813.

On the 26th January, 1825, in consequence of the fraudulent and scandalous manner in which the foundation had been laid, the central portion gave way, causing the fall of the centre of the spacious Long Room, leaving the desks standing at its sides. The expense of repairing this disaster, raised the cost of the structure to £440,000, being an excess of £275,000 over the original contract-price of £165,000.

The building is four hundred and ninety feet in length, and one hundred and eight feet in breadth, and is divided into numerous rooms and offices, for the multifarious purposes connected with the collection of the Customs. The northern elevation, fronting Thames Street, is plain and simple. The south front, towards the river, is of a more ornamental character, the central compartment (the exterior of the Long Room) projecting forwards, and the wings having a hexastyle detached colonnade, of the Ionic order.

The two principal entrances are in Thames Street, and lead by halls, more commodious than vast, to the grand staircase conducting to the porticos, which are on each side of the Long Room; the latter, which is in the centre, is one hundred and ninety feet long, and sixty-six feet wide, and is the principal object of interest, being probably the largest apartment of the kind in Europe. Some of the offices are fire-proof, in which are deposited nightly, the books, papers, and other important documents.

The cellars in the basement form a groined crypt, or undercroft, built in the most substantial manner, and fire proof; the walls are of extraordinary thickness; and a suitable temperature is kept for wines and spirits, that may be seized by the Custom House officers, which are here stored. The Queen's Warehouse, on the ground floor, is of great extent, and with its diagonal-ribbed arches, presents a fine appearance in the interior.

Besides the warehouses and cellars, there are about one hundred and seventy distinct apartments in the Custom House, in which the officers of each department transact their business. All the rooms are perfectly plain, with the exception of the board-room, which is slightly decorated, and contains paintings of George III. and George IV., the latter by Sir Thomas Lawrence.

The Custom House is managed by thirteen directors, or commissioners, two filling the functions of president and vice-president; also a secretary, clerks, and a great number of subalterns.

The amount of duty collected in the Custom House of London, equals the entire amount collected in all the other ports of the kingdom. This necessarily creates an enormous amount of business. Captains of ships in the foreign trade reporting their arrivals; passengers and their luggage from the continent, undergoing the disagreeable operation of inspection; officers arriving and departing on specific business; and clerks and messengers swarming on the staircase, and buzzing in the Long Room, some receiving information, others orders, and most, paying money—renders the London Custom House a scene of not unquiet bustle, and of regular, although perpetual stir—a sort of concentration and reflection of the industry activity, and energy of the trade and commerce of the metropolis.

Custom House Quay is a pleasant walk, fronting the Thames, from which may be obtained a fine view of London Bridge, and the animated scenery of the river. From the quay in front of the old Custom House, the poet Cowper, in one of his despondent moods, once meditated committing suicide. He says in one of his letters, "not knowing where to poison myself, I resolved upon drowning. For that purpose I took a coach, and ordered the man to drive to Tower-wharf, intending to throw myself into the river from the Custom House quay. I left the coach upon the Tower-wharf, intending never to return to it, but upon coming to the quay, I found the water low, and a porter seated upon some goods there, as if on purpose to prevent me. This passage to the bottomless pit, being mercifully shut against me, I returned back to the coach."

EXCISE OFFICE,

Broad Street. An extensive edifice, plain in design, but of commanding aspect; consisting of two ranges, one of stone the other of brick, separated from each other by a large court; erected in 1768, from designs by Mr. James Gandon, on the site of the almshouses and college, founded by Sir Thomas Gresham; the trustees of that institution having sold the ground and buildings to government for the inconsiderable rent of £500 per annum, in perpetuity. "For this paltry consideration," says Mr. Burgon, in his 'Life and Times of Sir Thomas Gresham,' "was Gresham College annihilated; nay, the very site of it parted with forever. Will it be believed, that the City and Mercers' Company further agreed to pay, conjointly, out of their respective shares of the Gresham estate, £1800 to the Commissioners of His Majesty's Excise, towards the charge of pulling down the College, and building an Excise Office." "Gresham College," says Mr. Edward Taylor, the present Gresham professor of Music, in speaking of this scandalous transaction, "was levelled with the ground, and every trace of its beauty and grandeur obliterated by an act of the legislature. I believe this act of wanton and ruthless barbarianism to be without a parallel in the history of civilized man. Education is, or ought to be, one of the cares—the most important care—of a state. It is upon this principle that we see so many continental governments (even the most despotic) acting towards their subjects. In Prussia, for example, I have seen education provided for every child; each parish having its school, and every province its university. I have seen the palaces of princes converted into temples of learning, and professors occupying the seats which nobles have voluntarily resigned. To convert a College into an Excise Office, was reserved for free and enlightened England; and that not in an obscure and distant province, but in its mighty metropolis."

The merits of this edifice are known far less extensively than many others of inferior character. There are architects of the present day, who state, that, for grandeur of mass and greatness of manner, combined with simplicity, it is not surpassed by any building in London.

The entrance is by a large yard, or forecourt, around which are all the offices for the transaction of the chief business of England, which is conducted by commissioners; who also decide, without appeal, upon cases of seizure for frauds against the revenue.

The number of persons employed here is about five hundred. The out-door business in London is conducted by twelve General Surveyors, to each of whom is assigned a district, divided into about fifty smaller divisions. At present the following items are included in the Excise revenue: licences of all sorts, hops, malt, paper, soap, British spirits, stage carriages, hackney carriages, and railway passengers. The highest amount which the Excise has produced in one year, for England alone, was £27,400,300, in the year 1821.

Hours of attendance from nine till three o'clock.



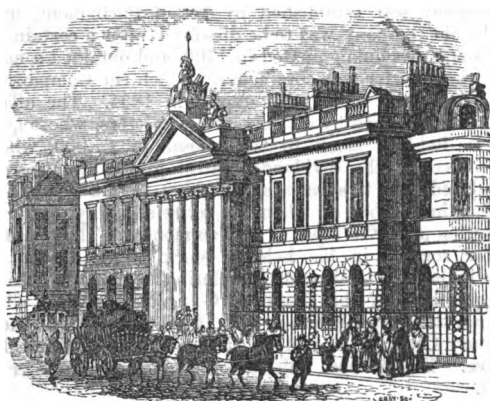
THE MINT,

Tower Hill, is a handsome edifice in the Grecian style, having a centre and wings, and an elevation of three stories; the elevation was by a Mr. Johnson, and the entrances, &c., by Sir Robert Smirke, who finished the works. The centre is ornamented with columns, above which is a pediment, containing the royal arms; the wings have pilasters, and the roof is enclosed with an elegant balustrade.

The Mint is an extensive establishment, where coinage of gold, silver, and copper, is carried on under royal authority. The gold and silver bullion necessary for this purpose, is usually supplied by the Bank of England, but it is competent to any individual to send in gold bullion to the mint, and have it converted into sovereigns. Individuals, however, who receive bullion from abroad, whether in gold or silver bars, find it more advantageous to dispose of their treasure to the

Bank than to manage the coinage themselves, as they get rid of all the trouble, and also some trifling charges which they must otherwise incur. The interior is lighted with gas, and every advantage derivable from mechanical contrivance has been introduced to facilitate the operation of the coinage.

Open from ten till four o'clock. Admission by order, granted by the Master of the Mint, or on application to the Deputy Master.



EAST INDIA HOUSE,

Leadenhall Street. This noble edifice was erected in 1798-9, from the designs of Mr. R. Jupp. The façade, which is two hundred feet in length, is distinguished by a handsome hexastyle Ionic portico, fluted, supporting an enriched entablature and pediment, and two wings surmounted by a balustrade. The frieze is sculptured with ornaments, imitative of the antique; and the tympanum of the pediment is filled with characteristic sculpture, by Banks, representing the commerce of the East protected by Great Britain, who stands in the centre of a number of figures holding a shield stretched over them. On the apex of the pediment is a statue of Britannia; at the east corner is a figure of Asia, seated on a dromedary; and at the west corner is a figure on horseback, representing Europe.

The ground floor is occupied chiefly by court and committee-rooms, and by the Directors' private rooms. The court-room is an exact cube of thirty feet, and is splendidly ornamented with gilding, and large looking-glasses. From the cornice hang pictures representing the three Presidencies of Bengal, Bombay, and Madras; the Cape, St. Helena, and Tellichery; a fine piece of sculpture, representing India, Asia, and Africa, is placed over the fire-place.

The general court-room, formerly the old sale-room, adjoins the

court-room; in niches here are statues of Lord Clive, Warren Hastings, the Marquis of Cornwallis, Sir Eyre Coote, General Lawrence, and Sir George Pocock.

The Finance and Home Committee Room is an excellent apartment, containing some good pictures. The upper part of the House contains the principal offices, the library, and museum. In the library is, perhaps, the most splendid collection of Oriental MSS. in Europe; it contains Tippoo Saib's celebrated copy of the Koran, and a copy of almost every printed work relating to Asia.

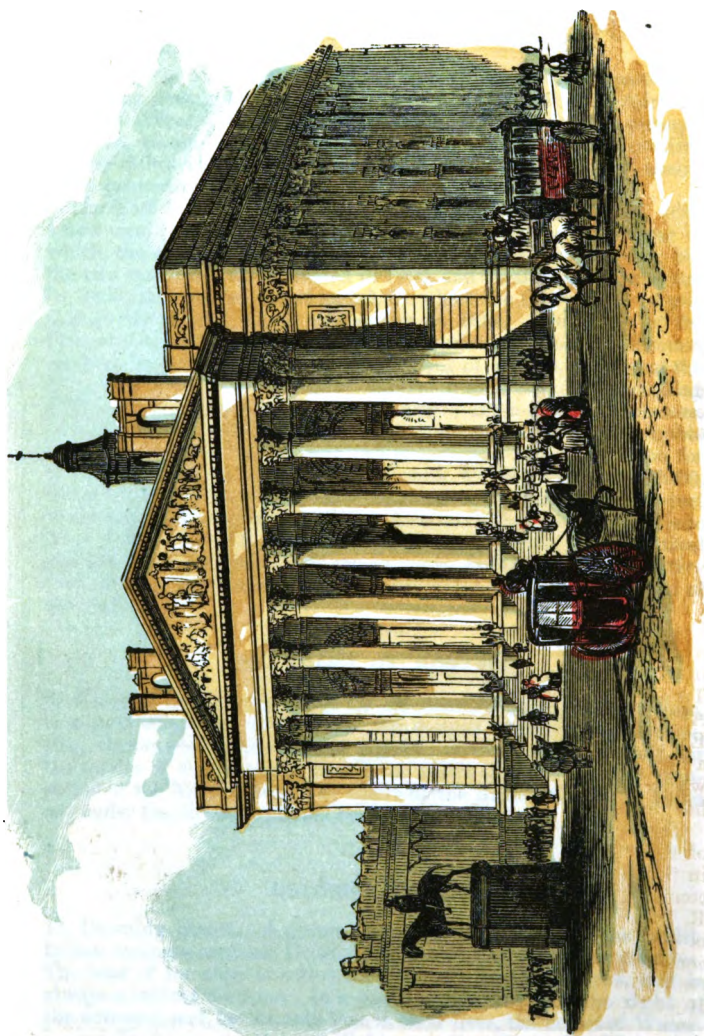
The East India Company was first incorporated in 1601. In 1698 a new company was established by Act of Parliament, by virtue of which, the old company was to be dissolved after a certain term; but the two companies amalgamated in 1700, and obtained a new charter. In 1833 the charter was obtained, by which the Company is at present governed, and which will expire in 1854. The affairs of the Company are managed by a Court of Proprietors, whose qualification consists in holding stock to the amount of £1,000, who elect the Directors, declare the dividend, control grants of money exceeding £600, and additions to salaries above £200; and a Court of Directors, twenty-four in number, of whom six retire annually, but are eligible for re-election after the lapse of twelve months. The qualification for a Director consists in his holding stock to the amount of £2000. Their duties pertain to all matters relating to Indian affairs, subject to the approbation of the Board of Control. They are divided into three committees; the Finance and Home Committee; the Political and Military Committee; and the Revenue, Judicial, and Legislative Committee. The museum will be found noticed in another portion of the work.

THE BOARD OF CONTROL,

or Board of the Commissioners for the affairs of India, Cannon Row, is a neat structure, erected from the designs of William Atkinson, Esq., ornamented with an Ionic portico; it was originally built for the service of the Transport Board, the affairs of which are now transacted at the Navy Office. The affairs of the British Empire in India are under the direction of this board.

COLONIAL OFFICE,

14, Downing Street. A government office for conducting the multifarious business between Great Britain and her numerous colonies. The head of the office is called the Secretary for the Colonies, and is always a cabinet minister. In a small waiting-room to the right of the entrance, met, for the only time in their lives, the heroes of Waterloo and Trafalgar; the Duke of Wellington, then Sir Arthur Wellesley, knew Lord Nelson from his portraits, but Nelson, who did not know the Duke, was so struck with his conversation, that he stepped out of the room to enquire his name.



ROYAL EXCHANGE

CHAPTER VIII.

COMMERCIAL EDIFICES.

Where has commerce such a mart,
So rich, so thronged, so drained, and so supplied,
As London?—*Cooper*.

Trade, without enlarging the British territories, has given us a kind of additional empire. It has multiplied the number of the rich, made our land estates infinitely more valuable than they were formerly, and added to them an accession of other estates as valuable as the lands themselves.—*Addison*.

THE ROYAL EXCHANGE

Cornhill. The first Exchange, founded by Sir Thomas Gresham, was destroyed by the great fire of London, in 1666. A new edifice was afterwards erected at the expense of the City and the Mercers' Company, and opened in 1699. That magnificent pile, in turn, was also destroyed by fire in January, 1838; soon after which, the erection of the present noble edifice was commenced, from the designs of Mr. Tite; the first stone having been laid by his Royal Highness Prince Albert, with great ceremony, on the 17th January, 1842; and the Exchange opened by her Majesty in person, October 28th, 1844. As a building it is an honour to the city, and one of the finest structures which the present age has yet produced, in its full completion; and has deservedly placed the architect in the first rank of his profession.

The principal front faces the west, and exhibits a handsome portico of eight Corinthian columns, incontestibly the finest thing of the kind in the metropolis—the most dignified as to its scale, and the most commanding in effect—supporting a tympanum, richly sculptured by R. Westmacott, (the younger) R.A.. The east end of the building is ornamented with a clock-tower, that contains a set of chimes, consisting of seventeen bells, the largest or tenor bell, weighing a ton. On the north side are placed statues of Sir Thomas Gresham and Sir Hugh Myddelton, by Messrs. Joseph and Carew.

The merchants' area is larger than that of the old Exchange, the central part being, like that also, open to the sky. The dimensions of the area are one hundred and seventy feet by one hundred and twelve, and of the open part one hundred and sixteen feet by fifty-eight: it is approached by the entrance already described at its western

extremity, and corresponding ones on the east, north, and south sides. In the centre of the quadrangle is placed a full length marble statue of her Majesty Queen Victoria, by Lough, erected in 1845. The ambulatory is separated from the open portion by arcades and columns, the interior being arranged after the best examples of such open and uncovered courts in the palaces and buildings of Italy, and profusely decorated with encaustic paintings, by F. Sang, a German artist of some celebrity. In the angles north and south of the east end are placed statues of Queen Elizabeth and Charles II., in whose reigns the two former edifices were erected.

The suite of rooms belonging to Lloyd's, occupy a large portion of the first floor on the east and south sides, and are approached by a staircase immediately entered from the north end of the small east court. The first room on ascending, is a vestibule of lofty proportions, opening at the opposite, or west side, into the Commercial Room; on its south into the Subscription, or Underwriters' Room; and on its north having an arcade of three arches springing from columns, forming a sort of architectural screen, which keeps up the general symmetry of the room, by cutting off, without entirely shutting up, an irregular space, caused by the obliquity of the north and south sides of the building. The principal room is a magnificent apartment, ninety feet long by forty feet wide; in addition to which there is the Subscribers' Room, almost as large. A self-registering anemometer and rain-gauge, erected by Mr. Follett Osler, of Birmingham, is a remarkable feature in the furnishing of the building. It records, on paper prepared for the purpose, by its own automatic motions, the force and direction of the wind for every minute of the day, the quantity of rain that falls, and the periods of greatest humidity.

In the vestibule, to Lloyd's, is placed a full-length marble statue of his Royal Highness Prince Albert, by Lough, erected in 1847. and a colossal full-length statue of Mr. Huskisson, by Gibson, R.A., presented by Mrs. Huskisson, in 1848; also a marble tablet to the memory of John Lyddeker, Esq., a South Sea ship owner, who left to the Merchant's and Seaman's Society upwards of £50,000; and a marble tablet to perpetuate the vigorous efforts made by the "Times" newspaper, to protect the commercial interest from an extensive gang of swindlers.

The 'Change hours, when "merchants most do congregate," are between two and four o'clock.

THE BANK OF ENGLAND,

Threadneedle Street—the largest establishment of the kind in the world—was founded in 1694. Several schemes had been suggested by different individuals, for a banking establishment, but at last the project of a Scotch gentleman of the name of Patterson, was acted upon. The government of William III. being in great want of money, it was proposed to lend it £1,200,000, on the condition of the lenders receiving a charter of incorporation as a company. This was agreed

upon; the subscription list was filled in ten days; and on the 27th July, 1694, the Bank received its charter of incorporation. The charter was at first limited to eleven years, but it has been renewed at successive periods; the last renewal being in 1833, when the Bank charter was extended to 1855, with a proviso, that in 1845, if parliament should think fit, and the money owing by government to the Bank be repaid, the charter can be withdrawn, which was not done.



INTERIOR OF THE BANK.

The business of this great establishment was originally transacted at Grocers' Hall, in the Poultry; but in 1732, the foundation of the present structure was laid, and the first portion of this vast building opened for business June 1st, 1734, but was soon found insufficient for the immense and increasing concerns of the Bank; and some neighbouring houses were purchased to increase its dimensions. Different architects have been employed for a long series of years; but the enormous pile of building which is now called the Bank, may be quite fairly termed the work of Sir John Soane, who was appointed architect in 1788. The greater part of this extensive edifice is of stone; and in order to obviate danger from fire, all the new buildings erected by that architect, have been constructed fire-proof. The vaults in which the bullion, coin, bank notes, &c., are deposited, are also indestructible by fire. The vast range of building has also the great advantage of being quite detached, though closely surrounded, by other buildings. The destruction by fire of its near neighbour, the Royal Exchange, in 1838, and the alterations consequent on the re-

erection of that edifice, have had the effect of still more isolating the Bank and improving the architectural character of the neighbourhood.

The architectural features of the exterior of the Bank, are in unison with the nature of the establishment, conveying an impression of opulence and security. The order and forms in most parts of the exterior have been copied from the Temple of Venus, at Tivoli; and the monotony of an immense line of wall has been obviated by projecting entrances under lofty arches, panelled windows, cornices, &c.; the entrances being ornamented by fluted Corinthian columns, supporting entablatures, crowned by elevated turrets. The space covered by the entire range of building, is an irregular area of about eight acres. It was referred to Sir John Soane to say what he thought would be a fair rent for the Bank, used as it is for its present purposes. His opinion was, that £35,000 per annum would be a fair charge for rent, and £5,000 for fixtures, repairs, &c., making £40,000.

The Bank comprises nine open courts: the rotunda, or circular room, rebuilt in 1795, several large public offices, committee-room, and private apartments for the use of officers and servants. The principal suite of rooms is on the ground floor; and the chief offices, being furnished with lantern lights, and domes, have no apartments over them. But beneath this floor, and even below the surface of the ground, there is more building, and a greater number of rooms than above ground.

The principal entrance is in Threadneedle Street; but there are other entrances in Bartholomew Lane, and Lothbury, and at the north-west angle of Princes' Street; the latter consists of a noble portico, having a raised basement, on which stands eight fluted Corinthian columns, which are disposed semi-circularly, and support a highly-enriched frieze and attic, with a turret above. The vestibule, or entrance-hall, from Princes' Street, bears the impressive and grave character of a mausoleum. The massive Doric columns, are placed on three different planes, raised by steps, in imitation of the Propyleæ at Athens. Lothbury court opens from a spacious and lofty archway, and presents an interesting display of architectural features, designed after the best specimens of Grecian and Roman art. The brick buildings on the north and south sides are partially masked by open screens of stone, of the Corinthian order, copied from the Temple of the Sybils, near Tivoli. The magnificent arch and façade on the south side of this court, forming the entrance to the bullion court, was designed on the model of the triumphal arch of Constantine, at Rome. Statues, emblematical of the four quarters of the world, surmount the entablature; and within the intercolumniations, there are allegorical representations, executed by Banks, of the Thames and Ganges, in bas-relief.

The various offices are all on a scale corresponding to the extent of the edifice itself, and many of them have been designed with elaborate care. There can be but little doubt, however, that utility has, in many cases, been sacrificed to a love of classic decoration; and that those forms of ancient architecture, which we admire so much when surrounded with their original associations, are materially injured, and their effect totally destroyed, by their adaption, piece by piece, to the construction of a large pile dedicated to the purposes of commerce.

The rotunda is a spacious circular chamber, with a lofty dome, fifty-seven feet in diameter, crowned by a lantern, the divisions of which are formed by the architectural figures called Caryatides. This apartment was formerly used as the stock exchange, previous to the erection of the building for the separate use of the brokers in Capel Court; it is now used for the payment of dividends. The stock, or annuities, upon which the public dividends are payable, amount to about £774,000,000.; the yearly dividends payable thereupon, to about £25,000,000; and the yearly payment to the governor and company of the Bank for the charge of management, to £136,000; previous to 1833, they received in payment for that service, the sum of £248,000.

The Pay Hall, which is part of the original building, erected in 1736, from designs by Mr. George Sampson, is a spacious room seventy-nine feet in length, and fifty feet in breadth.

The largest amount of gold coin that could be paid in the banking hours of one day, by twenty-five clerks, if counted by hand to the persons demanding it, is about £50,000. On the 14th of May, 1832, £307,000. in gold was paid; but the greater part of this sum was paid in this way:—the tellers counted twenty-five sovereigns into one scale, and twenty-five into the other, and if they balanced, continued the operation until there were two hundred sovereigns in each scale; in this way £1,000 can be paid in a few minutes. Bankers and other persons taking large sums in gold, receive them by weight, instead of by the more tedious process of counting out each sovereign.

The court-room, the pay-hall, the different offices, the vestibule, the governor's apartments, directors', cashiers', and the necessary offices, employ eleven hundred clerks; and the annual charge for salaries, pensions, house expenses, &c., may be stated at about £250,000. The entire arrangements are most perfect; and nothing can surpass the order and regularity of this colossal establishment.

The affairs of the Bank are regulated by a governor, deputy-governor, and twenty-one directors, who are annually elected. The room in which the directors meet, is called the Bank Parlour; in the lobby of which is a portrait of the celebrated Abraham Newland, (d. 1807) who from a baker's counter rose to be chief clerk of the Bank of England, and died enormously rich; he was buried in St. Saviour's church, Southwark.

The clock which is in a building over the drawing office, is an ingenious piece of mechanism, indicating the time on sixteen dials, which are placed in as many different offices, and striking the hours, as well as the quarters. The communication between the clock and the dials, is made by about seven hundred feet of brass rod, which weigh at least six hundred pounds. The largest weight is about three hundred and fifty pounds. The clock is wound up twice a week.

The principal rooms of the Bank are open to the public during the hours of business, from nine till four o'clock. In the great hall, is a fine marble statue of William III., by Cheere, erected in 1735, in whose reign the Bank was founded.



THE GENERAL POST OFFICE,

St. Martin's-le-Grand. This extensive building, one of the best-conducted establishments in Europe, was begun in 1818, from the designs of Mr. (now Sir Robert) Smirke; and was opened for public business in 1829; but the interior has undergone various alterations since that time, in consequence of the large increase in the business of this vast establishment. Its frontage is four hundred feet in length, consisting of a centre and two wings, having a portico of the Ionic order, with fluted columns, seventy feet in breadth, and thirty feet deep. In the tympanum of the pediment is placed the royal arms, and over the entrance to the hall is placed a large illuminated clock.

Nothing can be more skilfully managed than the union here of true antique simplicity, with the conveniences and arrangements required in the present age. The great façade, with its triple colonnade, is particularly good, as also the inner court, which occupies the entire centre of the building, and is highly effective, and quite in character with the front. The only interruption to the harmony of the whole is the mixture of the arched with the straight window, and which forms an exception to the otherwise pure Grecian taste which prevails in the rest of the building.

The great hall, which is a public thoroughfare, is eighty feet long, sixty feet wide, and fifty-three feet high; around which are the boxes for the reception of letters and newspapers. Letters may be posted here until six o'clock; and are received, on payment of an extra penny, until seven; and until half-past seven at an additional charge of sixpence.

The ground-floor of the building is appropriated to offices, having a sorting-hall one hundred and nine feet long, eighty feet broad, and twenty-eight feet high; on the first floor are the board-room, and the secretary's offices the second and third floors consist of sleeping-rooms for the clerks of the foreign office, and servants.

The hall presents an amusing, and highly interesting spectacle, every evening. From a quarter before six o'clock, a continuous stream of men, women, and boys pour newspapers in at an open window, from single ones (which are generally thrown at the unfortunate porter's head—often hitting the mark) to immense sacksfull, under which stout men stagger; whilst a crowd throng the boxes for the reception of country letters, jostling, struggling, vociferating, and in reality obstructing each other, until the last stroke of six, when the panels are closed, as if by magic, the turbulence ceases, and the disappointed ones turn away with blank looks of chagrin, to encounter the jeering of their more fortunate compeers. Some idea of the magnitude of this admirably conducted establishment may be obtained, when we inform the reader that 2903 persons are employed within its walls, in receiving, stamping, sorting, and despatching letters; and outside in collecting from the 259 receiving houses, contained within the three mile circle, (in which duty horses are employed) and in the final delivering them at their destination, which amount, in the inland department alone, to about 2,288,000 letters, and 900,000 newspapers, per week. There are 20 clerks employed in defacing the Queen's head, who stamp nearly 350 each per hour. Manual labour is considerably lessened by the use of a steam-engine to convey the porters and their loads from one story to another. Under the old charges in 1837, there were 76,000,000 letters passed through the Post-Office, the receipts from which were £2,339,737. 18s. 3d.; whilst under the present system they had increased in 1849, to 377,000,000, producing £2,165,349. 17s. 9d.; being only £174,338. 0s. 6d. less than in 1837, and £165,000. more than the whole revenue of the United Kingdom on the accession of William III.

At eight o'clock, P.M. precisely, letters and newspapers are despatched by the eight great arterial railways, to six hundred principal towns, from whence bags are forwarded on to eight thousand provincial post offices. On the North-Western line alone, about three tons of letters and newspapers are carried every evening, and arrive in Carlisle now, about the same time that they did in Birmingham in 1838.

The business of the London District department—formerly the "Two-penny Post"—is carried on in a hall ninety four feet long, and seventy-one feet broad, and employs a president, ninety clerks, and a numerous staff of letter carriers; 2,563 collections are made daily within the three mile circle, and ten deliveries take place in the same period. In this service one hundred and fifty horses are employed.

The Dead Letter office is for letters and newspapers that cannot be delivered, either because they have no address at all, or that the addresses are unintelligible, or that they have been refused, or that the persons to whom they are addressed cannot be found, or are deceased. In 1848 there were 1,476,456 letters and newspapers received at the Dead Letter office, of which 10,000 contained bills, cash, and bank notes, to the amount of £421,549. 13s.. In two consecutive years, letters containing upwards of £10,000. were posted without any address whatever; and one, some years since, containing £1,500. in bank notes, was sent in the same manner. Under the present system of pre-payment, the number of returned valentines has fallen from 120,000 to 70,000.

MONEY ORDER OFFICE,

Aldersgate Street, nearly opposite the General Post Office. The great increase in the business of this office during the last few years, and the very insufficient accommodation for the public in the General Post Office, led to the erection, in 1847, of the present building; a handsome edifice, admirably suited to the purpose for which it is intended.

Post office Money Orders, for sums not exceeding £5., are issued at the following rates: for any sum not exceeding £2., threepence; above £2., and not exceeding £5., sixpence. Orders are also issued and paid at the branch Post Offices, Lombard Street, and Charing Cross, and at several of the district offices.

Money orders were introduced into our postal system in September, 1825; at which time three clerks sufficed to transact the business connected with it; now, one hundred and seventy-eight clerks are employed in this office alone, who receive each morning 12,000 advices from the country postmasters. The amount of business has increased from £49,496. 5s. 8d., for the quarter ending 5th April 1839, to £1,830,907. 17s. 5d., for the quarter ending 5th January 1850, of which amount £3,500 per day are paid at the windows of this office, and on the 21st January, 1850, £4,809. 3s. 9d. was paid here.

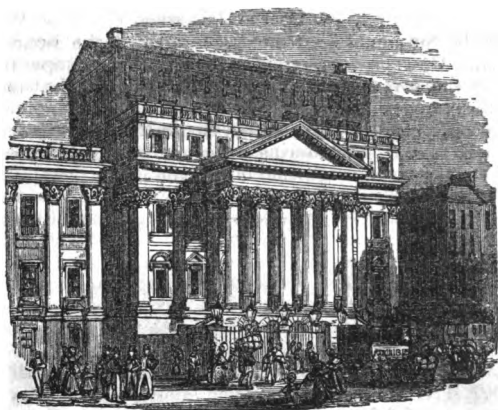
The number of postmasters and receivers authorized to issue and pay Money Orders, throughout the United Kingdom is 14,487.

Open daily from ten till four o'clock.

COAL EXCHANGE,

Lower Thames Street, nearly opposite Billingsgate; erected from the designs of Mr. Bunning, the architect of the corporation; the first stone having been laid December 14th, 1847, and the building opened by Prince Albert, in person, October 30th, 1850. It presents two distinct elevations, connected by a circular tower, one hundred feet high, within the re-entering angle formed by the two fronts. The building is faced throughout with Portland stone, and contains on the ground floor, in addition to suites of offices, an area of upwards of four thousand superficial feet, for the meeting of the merchants, including a circle, sixty feet in diameter, the whole height of the building, covered with a glazed dome of cast-iron ribs, supported on each story by ornamented cast-iron stanchions. This, from its magnitude and novelty of design, forms a prominent feature of the building. The interior decorations, which are at once novel and appropriate, are by F. Sang. The walls being painted with representations of the various species of ferns, palms, and other fossilized plants, found amid the stratum of the coal formation; the principal collieries and mouths of the shafts; portraits of men who have rendered eminent service to the trade; colliers' implements, tackle, &c.; the whole producing an instructive and agreeable effect.

The floor, which is laid in the form of a mariner's compass, consists of upwards of £40,000 pieces of wood. The black oak portions of which, were taken from the bed of the Tyna. The height from the floor to the top of the dome is about seventy feet.



MANSION HOUSE,

Mansion House Street; the official residence of the lord mayor, during the term of his mayoralty, was erected from the designs of the elder Mr. Dance; the first stone having been laid in 1739, and the building finished in 1753, in the mayoralty of Sir Crisp Gascoigne, who was the first lord mayor who resided in it.

It is a large and substantial building, of Portland stone, and has a portico of six fluted Corinthian columns, elevated upon a lofty basement: the same order being continued both under the pediment and on each side. The basement story is rustic, and on each side are steps leading to the portico; in the centre of which is the principal entrance. The pediment is ornamented with an emblematic bas-relief, by Sir Robert Taylor, intended to represent the dignity and opulence of the City of London. It is said to have cost £71,000, and was formerly disfigured by an upper story, as shown in the engraving, familiarly known, east of Temple Bar, as the "mare's (mayor's) nest." The Egyptian hall, the ball room, and the saloon, are noble apartments, and are well adapted to the civic uses for which they were built.

The state carriage in which the lord mayor rides, to and from Blackfriar's bridge, on lord-mayer's-day, every ninth of November, and on other public occasions, is a large and lumbering carved and gilt coach, painted and designed by Cipriani, in 1757, and is said to have cost £1,065 3s.

The first lord mayor who went by water to Westminster, on lord-mayer's-day, was John Norman, mayor in 1463, and the last lord mayor who rode on horseback at his mayoralty, was Sir Gilbert Heathcote, in 1711. The annual salary of the lord mayor, who generally spends more than his income, is £8,000, and the annual revenue of the corporation of London, about £150,000.

The lord mayor, as the chief magistrate of the city, has the right of precedence in the city, before all the royal family; a right disputed

in St. Paul's cathedral, by George IV., when Prince of Wales, but maintained by Sir James Shaw, and confirmed at the same time by George III.. On state occasions it is usual to close Temple Bar at the approach of the sovereign, not, as is generally thought, to exclude him, but that he may be admitted in due form.

The lord mayor, or his *locum tenens*, sits in the justice-room, on the left-hand side of the hall, entering under the portico, every day about twelve o'clock, as chief magistrate of the city.



GUILDHALL,

King Street, Cheapside; built originally in the year 1431, but being much damaged by the great fire of 1666, the present edifice, with the exception of the front, was erected in its place. It is one hundred and fifty-three feet long, fifty feet broad, and fifty-eight feet high; and is sufficiently large to contain seven thousand persons. The present front, erected in 1789, from the designs of Mr. Dance, consists of three divisions, separated by fluted pilasters; and above, in the centre, are the city arms. To the east of the Hall, is a raised platform, on which the lord mayor, aldermen, sheriffs and other members of the corporation sit: it also serves as a hustings at the city elections. On the windows of this platform appear the ensigns of the Orders of the Bath, Garter, Thistle, and St. Patrick, which are well executed; beneath which, on pedestals, are placed statues of Queen Elizabeth, Charles I., and Edward VI. These interesting statues, formerly in front of the chapel in Guildhall yard, were placed here in 1838, when the Gothic panelling, corresponding with that at the west end, was erected, under the direction of Mr. Montague, the city architect. The monuments of Earl Chatham, and his son, the Right Honourable William Pitt, Lord Nelson, and Alderman Beckford, are here placed.

On each side of the west window, on pedestals, are the figures of the giants Gog and Magog. These celebrated colossal figures, which are about fifteen feet in height, have black and bushy beards; one being armed with a sort of halberd, or battle-axe, and the other with a long staff, from which a ball, set round with spikes, is dependent by a chain. They are painted in imitation of nature, and present altogether a most formidable appearance. The present statues were put up in 1708, in the place of the two old wicker-work giants, which had formerly been accustomed to be carried in processions. The maker of them was Richard Saunders, an eminent carver in those days, who resided in King-Street, Cheapside.



INTERIOR OF GUILDHALL.

A public dinner is annually given in this Hall, on the 9th of November, by the new lord mayor, on the occasion of his being sworn into office, on which occasion Her Majesty's ministers, and the great law officers of the crown, invariably attend. At the upper end, or dais, called the hustings, the courses are all hot, but at the lower end, or body of the Hall, only the turtle, of which there are provided two hundred and fifty tureens.

In the council-chamber, a commodious room, erected by the late George Dance, Esq., R.A., for the meetings of the court of common council, is a good collection of paintings, several of which were presented by Alderman Boydell; and a marble statue of George III., by Chantrey. On the pedestal is an inscription, written by Mr. Alderman Birch, who, in the year of its erection, 1815, was lord mayor. In the south-west angle of the chamber, is a bust of the Duke of Wellington,



TRINITY HOUSE,

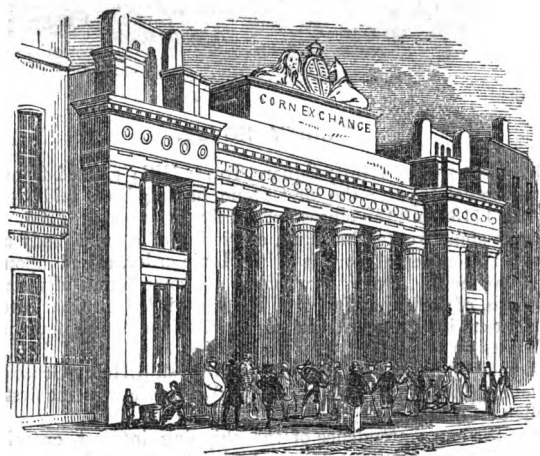
On the north side of Trinity Square, Tower Hill; erected from designs of Mr. Samuel Wyatt; the first stone having been laid September the 12th, 1713, and the offices opened for business in 1795. It is a handsome stone fronted building, consisting of a main body and two wings. The principal story is of the Ionic order, raised upon a rusticated basement. Above the windows are some beautifully sculptured medallions, of portraits of George III. and his Queen Charlotte; genii, with nautical instruments; and representations of the four principal lighthouses on the coast. This corporation was founded in 1512, by Sir Thomas Spert, commander of the great ship *Harry Grace de Dieu*, and Comptroller of the Navy, to Henry VIII., who was the first master, and died in 1541.

It has the superintendence of the shipping interest, examines and licences pilots for the Thames, erects lighthouses and sea-marks, and manages other matters connected with maritime affairs. The Duke of Wellington is the present master. To this company belongs the ballast department for clearing and deepening the Thames, and supplying vessels with the ballast they heave in such service. Its revenues arise from tonnage, ballastage, beaconage, &c., and from sundry benefactions, which are applied, after defraying the necessary expenses, for lighthouses, buoys, &c., towards the relief of decayed seamen, their widows and orphans; of whom they relieve a large number by pensions, in addition to those provided for in the almshouses and hospitals, belonging to the corporation. In the secretary's office is a handsome model of the Royal William; and in the court-room are portraits of George III. and his Queen, James II., Lord Sandwich, Lord Howe, Mr. Pitt, and other elder brethren, and benefactors; as also a flag, taken from the Spaniards, in 1598, by Sir Francis Drake.

Open daily. Admission by an order from the secretary.

THE CORN EXCHANGE,

Mark Lane; projected and opened in 1747. It is a quadrangular court, surrounded by a colonnade, in which are seats for the corn-factors, who have each a desk, containing samples of corn. The entrance consists of eight Doric columns, supporting a plain building, in which are two coffee-houses. The chief business is transacted here on Mondays, though Wednesdays and Fridays are likewise market days. The Kentish "hoymen" (distinguished by their sailor's jackets) have stands here free of expense, and pay less for rentage and dues than others. Wheat is paid for in bills at one month, and all other description of corn and grain, in bills at two months.



NEW CORN EXCHANGE,

Mark Lane; erected in 1827, from the designs of Mr. George Smith, at a cost of £90,000. It has a receding hexastyle Grecian-Doric portico, the cornice of which is crowned by a lofty blocking-course, which supports a stylobate, bearing the arms of the United Kingdom, with agricultural emblems, and an inscription. The interior consists of the sale-room, a spacious and well-lighted hall, comprising the corn and seed markets, containing eighty-two stands for the factors, in the floor of which are inserted circular glasses to light the underground premises, the roof being supported by twelve cast-iron pillars, with wheat-sheaf capitals.

Market days: Monday, Wednesday, and Friday. Open at ten o'clock, and closes at three.

HALL OF COMMERCE,

Threadneedle Street; erected in 1841, by Mr. Moxhay. The front is ninety-two feet in length, and fifty-four feet in height; having a doorway, with two windows on each side, which from their noble proportions give it an imposing appearance. The upper part of the front is enriched with a bas-relief, seventy-three feet in length, designed by Mr. L. Watson, illustrative of the influence of commerce on the fine arts, the figures being life-size; and the elevation is terminated by a richly sculptured cornice. It is at present unoccupied

THE AUCTION MART,

Bartholomew Lane, Lothbury. A spacious and commodious building, erected by a company composed principally of auctioneers, between the years 1808 and 1810, from the designs of Mr. John Walters, for the sale of estates, annuities, shares in public institutions, pictures, books, and other property by public auction. The architecture is of a simply beautiful character; the attached portico at the principal entrance being composed of two stories, the lower of the Doric, and the upper of the Ionic order, surmounted by a pediment. The interior is very conveniently disposed, and contains a spacious saloon, a coffee-room, and various offices and apartments.

STOCK EXCHANGE,

Capel Court. A neat plain building, erected in 1801-2, from the designs of Mr. James Peacock; the first stone having been laid May 13th, 1801, and the building opened in March, 1802; the expense being defrayed by a subscription amongst the principal stock brokers, of fifty pounds transferable shares. No person is allowed to transact business here unless ballotted for annually by a committee: persons so chosen subscribe fifteen guineas each. The hours of business are from ten to four o'clock.

COMMERCIAL HALL,

Or Sale Room, Mincing Lane; erected by subscription, in 1811, for the sale of colonial produce of every description, from the designs of Mr. Joseph Woods. It contains five public sale rooms, a large coffee-room, several show-rooms, and numerous counting-houses, let out to various merchants. The front is ornamented with six Ionic columns, between which are introduced five emblematical devices, in basso-relievo, executed by J. G. Bubb; representing Husbandry, Science, Britannia, Commerce, and Navigation.

CHAPTER IX.

THE PORT OF LONDON AND THE DOCKS.

Commercial edifices, or custom house, or docks,
 Then commerce brought into the public walk
 The busy merchants; the big warehouse built;
 Raised the strong crane; choked up the loaded street
 With foreign plenty; and thy stream, O Thames,
 Large, gentle, deep, majestic king of floods!
 Chose for his grand resort.—*Thomson.*

It is a fact not a little interesting to Englishmen, and combined with our insular station, in that great highway of nations, the Atlantic, not a little explanatory of our commercial eminence, that London occupies nearly the centre of the terrestrial hemisphere.—*Sir John Herschel*

The visitor who desires to appreciate the power, the wealth, and the world-wide commerce of London, in all its varied phases, will naturally be desirous to see the docks, the shipping, and the river below bridge, in which are to be found concentrated, the evidences of a commerce, and of a concourse of nations, the like of which has never yet been seen, and is calculated to astonish the most heedless observer. A more striking contrast than that between the appearance of the east and west ends of London, can scarcely be conceived: instead of the numerous fashionable equipages, and the gaily-dressed throngs of pedestrians, which crowd the spacious and handsome streets of the west end, the stranger will find himself in a region, half land, half water, in which the population are chiefly sailors and Jews, and the businesses all that pertains to ships and shipping; and, ever and anon, he will be startled by the figure-head of a ship, or a bowsprit thrusting itself between the houses into the street, while the atmosphere is an olio of smells more powerful than savoury, and justifies a doubt as to our basis being on terra firma.

THE PORT OF LONDON

Is in the judicature of the lord mayor and corporation, whose municipal functions, except in respect of the river, are confined to that portion of the metropolis known as the "city." For certain pur-

poses, the "Trinity House corporation," a body chiefly composed of naval officers, but of which, Prince Albert and the Duke of Wellington are honorary members, have concurrent jurisdiction.

The commerce of London dates from a very early period; for we find it mentioned by Tacitus, and other Roman historians, as a place of mercantile importance, and afterwards, in the days of Alfred the Great. The Londoners traded with the East Indies; but the trade fluctuated in importance, and by the time of Elizabeth, had very materially degenerated, and we then find that it was chiefly in the hands of foreigners: the judicious encouragement of commercial enterprise by this wise queen and her able ministers, and the maritime rank England attained by the defeat of the Spanish Armada, added to the quarrel between that power and the Netherland provinces, gave a new impetus to our foreign relations: the geographical discoveries by two of the greatest navigators of that and the preceding century, roused all the adventurous and chivalrous spirits of the age; and trade, when invested with the danger and excitement of war assumed an air of honour and fashion. And we accordingly hear of enterprizes in which the noble and the powerful, associated with mariners and merchants, in trading adventures beyond seas: as an instance of which, the Earl of Pembroke; the Lord High Admiral (Lord Robert Dudley); and Sir William Cecil, Secretary of State, embarked in a joint-stock speculation, to the African coast. The expedition consisted of four vessels, with one hundred and fifty seamen; and their fellow shareholders were five merchants of London, and two master mariners. The expedition was eminently successful.

The first trading company of London, was the Hamburgh Company, formed so far back as 1296, for the purposes of trade with Flanders, then, and until the reign of Charles II., the principal carriers of the world.

The Russia Company, still extant, dates from Edward VI., and had for its first governor, the noble mariner, Sebastian Cabot. The trading spirit of those days was as exclusive and monopolist as any protectionist of our own times could desire; and monopolies were somewhat more easily granted by the crown, when radicalism was purged by the sharp medicine of the axe. This company had licence to trade with all the countries under the dominion of Russia, to the exclusion of all other merchants.

The greatest of trading companies, whose small beginnings has led to mightiest ends, is the East India Company. Originally formed in the reign of Queen Elizabeth, with a capital of £370,000, and five ships, they have proceeded onward, until, from an association of traders, scarce able to protect their factories from the turbulence of an Indian mob, they have become sovereigns and potentates of many kingdoms, each larger than the United Kingdom, and control the destinies of one hundred millions of human beings, holding in their hands all the wealth of India, the land vainly coveted by every conquerer from the earliest era of war, rapine, and territorial aggression.

Until the year 1834, the East India Company held the monopoly of trade in the Indian and Chinese waters; to carry on which, they had a numerous fleet of noble ships, manned and officered almost on the

scale of ships of war. They also constructed the East India Docks, and erected vast piles of warehouses, all of which have since been transferred to private hands.

There are other trading companies in London, whose maritime and commercial importance have been gradually merged in the amazing commerce carried on by our private merchants: some of whose single-handed undertakings are of a magnitude far exceeding that of the companies of yore.

The port of London, as actually occupied by shipping, extends a distance of four miles: the average width of the water way being from four hundred to five hundred yards. It is divided into the Upper, Middle, and Lower Pools, besides the space between Limehouse and Deptford.

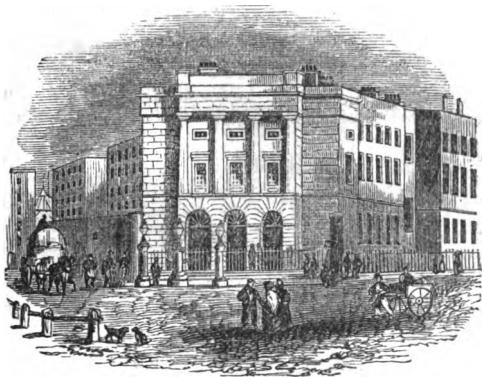
THE POOL,

Is that part of the Thames, between London Bridge and Cuckold's Point, where the colliers' and other vessels lie at anchor. From London Bridge to King's Head Stairs, at Rotherhithe, is called the Upper Pool; from the King's Head Stairs to Cuckold's Point, the Lower Pool. "Every master of a collier," says Cruden, in his *History of Gravesend*, "is required, upon reaching Gravesend, to notify the arrival of his vessel to the officer upon the spot; and then he receives a direction to proceed to one of the stations, exclusively appointed for the anchorage of colliers. There are seven of these stations on different reaches of the river. The ships are then permitted and directed to proceed in turn to the Pool, where two hundred and forty-three are provided with stations, at which they remain for a limited time to unload their cargoes.

Ten thousand vessels engaged in the foreign trade, and upwards of forty thousand coasters, with a tonnage altogether of six millions and a half, exclusive of steam-ships and passenger vessels, annually discharge their cargoes into the warehouses and markets of the world's magazine, whence this enormous collection is re-distributed to supply our wants and luxuries, and to sustain our mercantile transactions in all quarters of the globe.

A prodigious amount of this shipping business is transacted in the docks, in which nearly all the foreign vessels discharge and load: the coasters and colliers lying chiefly in the river. The dock accommodation, which, notwithstanding its immense extent, is yet manifestly inadequate to the wants of the shipping trade, and to preserve the due navigation of the river, took its origin in the depredations committed on vessels lying in the stream, by river pirates, a system, that had risen to a great height, and called for stringent measures of repression and protection. Hence the wet docks with enclosing walls, watched and protected by an efficient police. The safety thus secured, and the difference of convenience and expense in unloading on the quays, and into well-arranged and commodious warehouses, instead of into lighters in the stream, is so great as to have soon led to the use of wet docks, by all vessels whose cargoes would bear the expense of dock charges; and, the wonder is not at the extent of such conveniences but that there should not be still more.

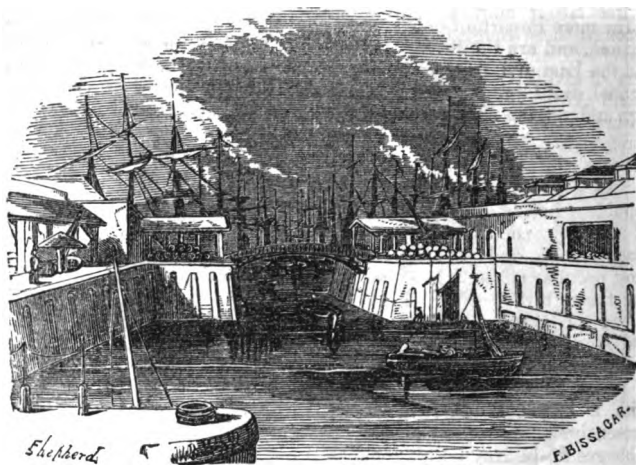
The more important docks are situated on the north side of the Thames, and are the St. Katherine's, the London, the Regent's Canal, and the East and West India Docks. On the south side are the Commercial, and Grand Surrey Canal Docks. Of these, the nearest to the city, and yet the most recent in point of construction, are



THE ST. KATHERINE'S DOCKS.

These docks are situated immediately adjacent to the Tower of London, and are approached from Tower Hill. The dock-house being opposite the Mint, and forming together with that building, and the various edifices that compose the Tower, a sufficiently picturesque view, comprise a water area of eleven acres, consisting of two docks opening into each other. There is but one entrance into the river. The whole space included within the outer walls is twenty-four acres. The quays exhibit a frontage of four thousand and six hundred feet, with a depth of ninety feet, over which is a fire-proof ceiling. Two hundred thousand tons of merchandise can be conveniently stowed here, and housed under cover. The docks were designed and constructed by the great engineer, Telford, the author of the Menai Suspension Bridge, and were completed, with the warehouses, in 1828, at a cost of upwards of £2,000,000. To a visitor at this day, it would be scarcely intelligible, that these great basins, with their floating occupants, were once dry land, and that their site was formerly occupied by hundreds of houses of the lowest class, among which was the ancient hospital of St. Katherine's, an appanage of the Queen consort. This was pulled down, and another edifice was built in the Regent's Park, which will be found described in another part of this work.

The earth excavated at St. Katherine's when the docks were formed, was carried by water to Millbank, and employed to fill up the cuts, or reservoirs of the Chelsea Water Works Company, on which, under the direction of Mr. Cubitt, Eccleston Square, and much of the south side of Pimlico, has since been erected



THE LONDON DOCKS

Are next to the St. Katherine's, the entrances of the two being in the same street, and but a few hundred yards apart.

They were originally intended for wines, brandies, tobacco, and rice laden vessels, which were compelled, for a period of twenty-one years, to use these docks, and were opened in 1805, the foundation stone having been laid by William Pitt, on the 26th June 1802. They comprise three basins; the largest one being nearly one thousand two hundred and sixty feet long, by nine hundred and sixty feet broad. There are also three entrances into the river. The whole water area is twenty-eight acres, while the outer walls enclose, altogether, not less than seventy-two acres. The capital expended in these works, and various subsequent sums, amount to £4,000,000. The wall alone cost £65,000- Access to any of the vessels is freely permitted, and although, as a general remark, the class of ships which resort to the St. Katherine's and London docks, are inferior in size and tonnage to the magnificent vessels to be seen in the East and West India docks, yet, the visitor will inspect with gratification, the American liners, than which a nobler class of ships does not walk the waters. A very interesting class of vessels too, are the emigrant ships, with their carefully ordered accommodation, their internal arrangements, and provision for the comfort of the passengers.

The fleets, which in never-ending succession, resort to these splendid establishments, are astounding; the docks seem always full to crowding, and ships have to wait until room is made for their reception. The life and bustle which pervade the whole, the seamen of all nations, the varying costumes and countenances, the variety of merchandise, the dock laborers, from all grades of society, for this being

a free labour market, many a broken-down gentleman is to be seen amongst these rough fellows, waiting his turn for a half-day's work, too often denied; the groups of emigrants, frequently foreigners, pioneers of civilization, amid the forest wilds and wastes of Australia, South Africa, and the far West, claiming our sympathy and best wishes, on leaving the homes of their youth, and the land of their forefathers: all form a scene to be beheld with supreme interest, for the first time, and while yet its impression is novel.

"As you enter the dock," says Mr. Henry Mayhew, in his admirable "Letters on Labour and the Poor," "the sight of the forests of masts in the distance, and the tall chimnies vomiting clouds of black smoke, and the many coloured flags, flying in the air, has a most peculiar effect; while the sheds, with their monster wheels, arching through the roofs, look like the paddle boxes of huge steamers. Along the quay, you see now, men with their faces blue with indigo, and now gaugers, with their long brass-tipped rule, dripping with spirit, from the cask they have been probing; then will come a group of flaxen-haired sailors, chattering German; and next a black sailor, with a cotton handkerchief twisted turban-like around his head. Presently, a blue-smocked butcher, with fresh meat and a bunch of cabbages in the tray on his shoulder; and, shortly afterwards, a mate, with green parroquets in a wooden cage. Here you will see, sitting on a bench, a sorrowful looking woman, with new bright cooking tins at her feet, telling you she is an emigrant, preparing for her voyage. As you pass along this quay, the air is pungent with tobacco, at that, it overpowers you with the fumes of wine. Then you are nearly sickened with the stench of hides, and huge bins of horns, and shortly afterwards, the atmosphere is fragrant with coffee and spice. Nearly every where, you meet with sticks of cork, or else yellow bins of sulphur, or lead-coloured copper ore. As you enter this warehouse, the flooring is sticky, as if it had been newly tarred, with the sugar that has leaked through the casks; and, as you descend into the dark vaults, you see long lines of lights hanging from the black arches, and lamps flitting about mid-way. Here you sniff the fumes of the wine, and there the peculiar fungous smell of dry-rot. Then the jumble of sounds, as you pass along the dock, blends, in any thing but sweet concord. The sailors are singing boisterous nigger songs, from the Yankee ship, just entering; the cooper is hammering at the cask on the quay; the chains of the cranes, loosed of their weight, rattle as they fly up again; the ropes splash in the water; some captain shouts his orders through his hands; a goat bleats from some ship in the basin; and empty casks roll along the stones, with a hollow, drum-like sound. Here the heavy-laden ships are down far below the quay, and you descend to them by ladders; whilst in another basin they are high up out of the water, so that their green copper sheathing is almost level with the eye of the passenger; while above his head, a long line of bowsprits stretch far over the quay, and from them hang spars and planks, as a gangway to each ship."

The warehouses and vaults are truly extraordinary, and the volume of value of their contents, cannot but overwhelm a beholder. The great tobacco warehouses of the London docks, will alone contain

twenty-four thousand hogsheads of tobacco, and are rented by government at £14,000 a year. The new tea warehouses were erected in 1844-5, and are capacious enough to hold one hundred and twenty thousand chests of tea; while the vaults of the same establishment, covering an area of eighteen acres, will contain the incredible quantity of sixty thousand six hundred pipes of wine. A visit to these catacombs, usually obtained by the medium of an order from some merchant in the city, will well repay the trouble, and gratify curiosity. The deep shadows, the impenetrable gloom, imperfectly illumined by the torches carried by the attendant coopers, which cast their red glare a brief space, and serve only to make "darkness visible," now marking out in relief the fantastic shaped and monstrous fringe, that grow on the walls, or hang from the roofs; the rows of huge barrels, lying like so many helpless monsters waiting to be set free, and the silence, all conspire to invest a common-place matter of fact, with an air almost of romance and mystery. This state of mind is rapidly worn off by the *genius loci*, under whose treacherous influence the visitor but too often finds his way back into outer day, in case somewhat different to that wherein he entered these realms of shadow. Ladies are not admitted after one o'clock.

THE EAST AND WEST INDIA DOCKS

Are situated at Limehouse and Blackwall, and can be easily reached either by the Blackwall Railway, from Fenchurch Street, or by the Waterman steamers, which call at the river piers from Westminster Bridge. They are in nothing remarkable, beyond those already described, save in their vast dimensions. The water acreage is one hundred and twelve acres, and the capital paid up, is £2,000,000. Here may be seen the splendid vessels of the East India trade; many belonging to the great city firms, and built by Messrs. Green, Wigram, and other great London ship builders.

THE EAST INDIA DOCKS, Blackwall; originally constructed by the East India Company, for the accommodation of their extensive trade with China and the East, but since the opening of the trade to India, the property of the West India Dock Company; they were commenced in 1803, under the direction of John Rennie and Ralph Walker, Esqs., and opened in 1806: they cover an extent of thirty acres. The import dock is fourteen thousand and ten feet long, five hundred and sixty wide, and thirty deep. The Brunswick, or export dock, originally seven hundred and eighty feet by five hundred and twenty feet wide, and thirty feet deep, was considerably enlarged in 1817, by the formation of an entrance basin towards the east, covering an extent of two acres and three quarters. The principal entrance is at Poplar.

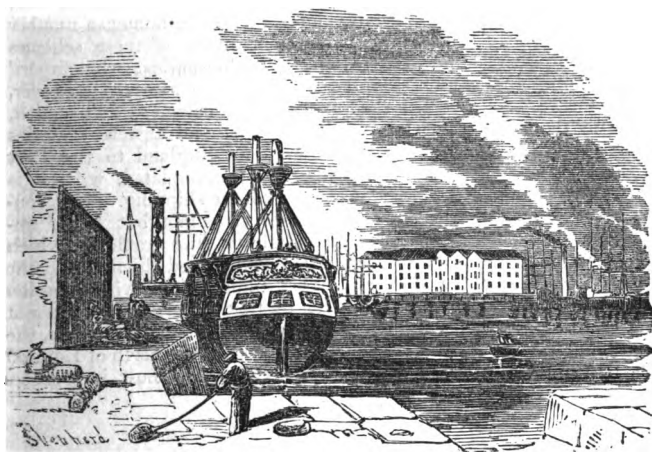
Open daily. Admission, by tickets, to be obtained at No. 11, St. Helen's Place. The gates are closed at three o'clock in the winter months, and at four in the summer.

THE WEST INDIA DOCKS, Isle of Dogs, between Limehouse and Blackwall. These spacious and extensive docks, the most magnificent in the world, were commenced in 1800 under the direction of

William Jessop, Esq., engineer, and occupy, with the canal, an extent of two hundred and ninety-five acres. The northern, or import dock, the first stone of which was laid by William Pitt, Esq., July 12th, 1800, was opened in 1802. It is two thousand six hundred feet in length, five hundred and ten feet in width, and twenty-nine feet in depth; and is capable of containing from two to three hundred sail of ships. The southern, or export dock, completed in 1805, is two thousand eight hundred feet in length, four hundred feet in width, and twenty-nine feet in depth. South of the export dock, is the canal, nearly three quarters of a mile in length, cutting off the great bend of the river, connecting Limehouse reach with Blackwall reach, and forming the northern boundary of the Isle of Dogs. It was constructed at the expense of the city, in order that ships might avoid the circuitous navigation of the river; but not being much used it was afterwards sold to the dock company, and is now no longer used for transit, but as a dock, for the accommodation of timber-laden vessels, &c.

Both docks are surrounded with a series of immense warehouses, in which have been stored at one time, 148,563 casks of sugar; 70,875 barrels and 433,648 bags of coffee; 35,158 pipes of rum and Madeira; 14,021 logs of mahogany; and 21,350 tons of logwood; the whole being enclosed by a lofty wall, five feet in thickness.

Open daily. Admission, by tickets, to be obtained at No. 8, Billiter Street.



THE COMMERCIAL DOCKS

Are situated at Deptford, on the south side of the river, between the Thames and the Grand Surrey Docks; they consist of five spacious and commodious docks, covering an extent of fifty acres, and were first

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opened in 1807, and originally known as the Greenland Docks. The entrance from the Thames is between Randall's Rents and Dog and Duck Stairs, nearly opposite King's Arms' Stairs, in the Isle of Dogs.

Open daily. Admission, by tickets, to be obtained at No. 166, Fenchurch Street. They may be reached by the Greenwich Railway from London Bridge, or by the Waterman steamers, from any of the river piers.

An inspection of one or two of the ship building yards in this neighbourhood will be worth the trouble. The gigantic machinery, the steam hammers, the shears which cut in two strong bars of iron, as the sempstress snips packthread, the bending of beams, or rolling out of iron plates, the ease with which large masses of metal are wielded about, are all subjects of curiosity and surprise, whilst they gratify our self-love, and afford us proofs of the command which mind has over matter, and of man's power to control the elements, and turn the most stubborn and intractable materials of nature to his daily uses.

The dock accommodation, enormous as it is, is proportionally very inferior to that of Liverpool, and various new docks have been devised, principally for the accommodation of colliers, the immense number of which seriously impede the navigation. None of these schemes have ever progressed, however, beyond the preliminaries; wharfingers' interests, and other causes, stopping them. A new measure, however, the Victoria Docks received the sanction of Parliament last session, which by the use made of the North Woolwich and Eastern Counties Railways, will open the whole of the north of England to the Port of London: the ingenious arrangement too contemplated, will, it is expected, prove a great accommodation to the shipping. The connection of the river with the railway system, cannot but be of immense utility, indeed, the Blackwall Railway (the traffic on which was formerly carried on by traction), was designed chiefly with the view of connecting the East and West India Docks with London. The facilities of communication given by that undertaking have not resulted, however, as beneficially as was expected, and a new line, the East and West India Dock Railway, which skirts the north of London and joins the North Western and Great Western, is now in process of construction, and is partially opened.

CHAPTER X.

THE THAMES, THE TUNNEL, AND THE BRIDGES.

In splendour with those famous cities old,
 Whose power it has surpassed, it now might vie.
 Through many a bridge the wealthy river rolled,
 Aspiring columns reared their heads on high,
 Triumphant fanes graced every road, and gave
 Due guerdon to the memory of the brave.—*Southey*.

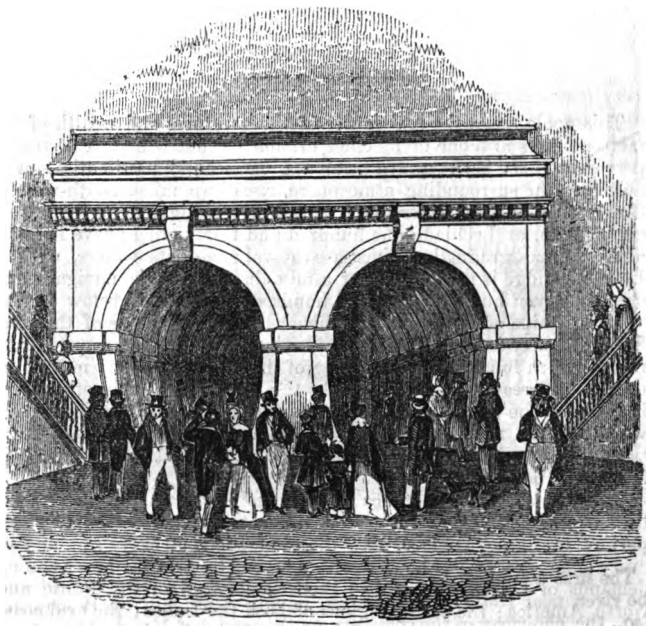
THE THAMES.

This noble river, the real source of the greatness and wealth of the metropolis, as also one of its chief ornaments, but which by a strange perversity, has been turned into a gigantic and pestilential sewer, polluting the surrounding atmosphere, rises two miles south-west of Cirencester, in Gloucestershire; it becomes navigable for barges of eighty tons, at Lechlade, one hundred and thirty miles above London, and continues gradually to increase the volume of its waters, until at London Bridge it is a quarter of a mile broad, and is navigable for ships of seven hundred or eight hundred tons, while below Greenwich, by ships of the largest burthen. The entire course of the river from its source is about two hundred miles; the tide flows up to Richmond, which following the winding of the river, is seventy miles from the sea—a greater distance than the tide is carried by any other river in Europe. The water, however, is not salt much higher than Gravesend, which by the river is thirty miles from London; but at very high tides, or after long easterly winds, the water at London Bridge is frequently brackish.

The mercantile importance of this noble stream, is greater than that of any other river in the world. Its merchantmen visit every part of the known globe, and the productions of every soil, and of every clime, are wafted home upon its bosom, to meet the never-ending demands of British commerce: the frozen shores of the Baltic and North America; the sultry regions of both the Indies; the arid coast of Africa; the genial regions of the Australasian hemisphere; and the gold-producing land of California, are alike familiar with its name; and there is not a single country, perhaps, in any quarter of the earth, bordering on the sea, that has not been visited with its sails. The

southern bank of the river, contiguous to the bridges, for a considerable extent, is lined with manufactories, and warehouses of great magnitude, such as iron foundries, dyers, soap and oil makers, glass makers, shot manufacturers, boat builders, &c., many of which from their magnitude are well deserving of notice.

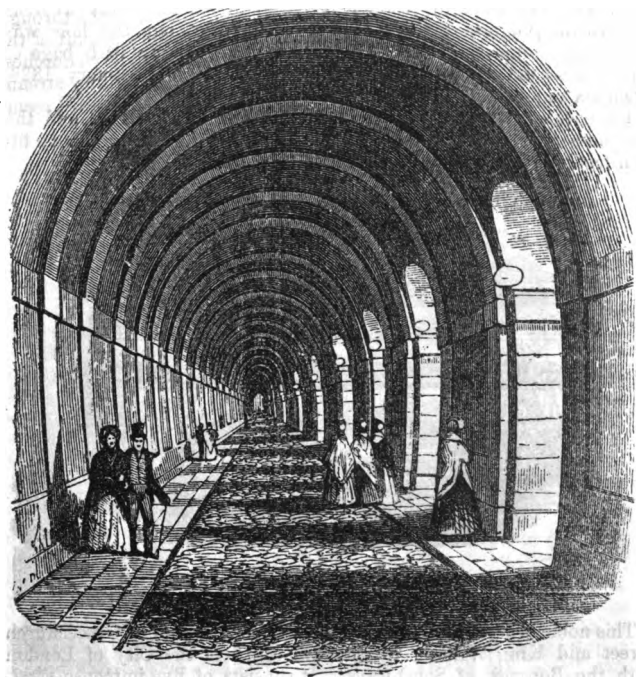
From the magnificent bridges which span this majestic river, may be obtained very interesting views of the metropolis, and the immense number of steam boats, barges and smaller vessels, which are always in motion, afford a spectacle of untiring and successful industry, unparalleled in Europe. The view from the river, at a little distance to the west of Blackfriars' Bridge, is extremely grand; the lofty spire of St. Bride's on the north, the bridge itself in front, with the towering fabric of St. Paul's, rising above it; the glimpses caught through the arches of Southwark and London bridges; the aspiring shaft of the Monument; the variety of the steeples of the numerous city churches with the endless craft moving in quick succession along the stream altogether combine to form a very imposing and highly animated scene.



THE THAMES TUNNEL,

Connecting Rotherhithe and Wapping. This extraordinary undertaking, was originally projected and carried out by Sir I. K. Brunel,

and is an enduring monument of his skill, energy, and enterprise; but as a commercial undertaking, its results can scarcely be said to have justified such an outlay. It was commenced in 1825; and is a structure of interest alike to the ordinary, and to the scientific visitor. It has a double foot and road-way, arched with brick, and lighted with gas, formed under the Thames, from the Surrey to the Middlesex shore; and although its magnitude, and even scientific merits, have probably been equalled, if not surpassed, by the daring and skill of our railway engineers, it may yet be looked at as an extraordinary triumph of science and perseverance.



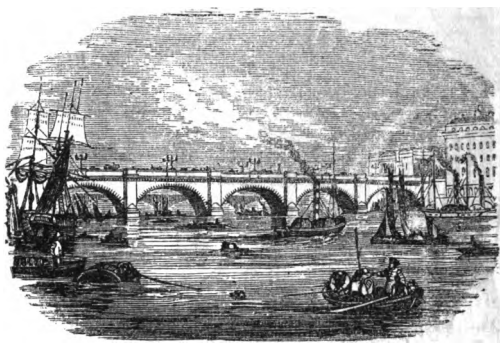
INTERIOR OF ARCHWAY.

The first stone of the descent for pedestrians, on the south side of the river, near Rotherhithe church, having been laid by W. Smith, Esq., the chairman of the company, on the second of March, 1825; and after surmounting almost incredible obstacles, the Tunnel was completed, and opened as a public thoroughfare, March 25th, 1843.

The Tunnel consists of a square mass of brickwork, thirty-seven feet wide by twenty-two high, containing in it two archways or

passages, each of the width of sixteen feet four inches; each carriage-road is thirteen feet six inches wide, and fifteen feet six inches high; and each has a foot-path three feet wide. There is a central line of arches to separate the two passages, some of them so wide that carriages may go from one line of the Tunnel to the other: the passages are well lighted with gas, placed in each of the arches. On the 19th of May, 1827, a dreadful alarm was created, in consequence of the water bursting into the Tunnel from above, while upwards of one hundred and twenty workmen were engaged below. The workmen fled towards the shaft in the greatest terror, while the water rushed after them with fearful rapidity. They ascended the ladder, five at a time, and succeeded in reaching the top in safety. This accident delayed the progress of the work for seven years, but the hole was ultimately stopped, the cavity being chiefly filled up with bags of clay. A second interruption took place on the 12th of January, 1828, when six unfortunate excavators were drowned.

The entire length of the Tunnel is thirteen hundred feet; and the thickness between the vault of the Tunnel and the Thames above fifteen feet. It cost £614,000. Toll, one penny.



LONDON BRIDGE.

This noble bridge is situated at the eastern extremity of Gracechurch Street and King William Street, and connects the City of London with the Borough of Southwark. It consists of five immense semi-elliptical arches, exceeding in extent of span those of any other stone bridge in Europe. It was commenced in 1824, from the designs of Mr. Rennie; the first stone having been laid by the lord mayor, on the 27th of April, 1825. It was opened on the first of August, 1831, by their late Majesties William IV. and Queen Adelaide, with all the pomp and ceremony which such an important occasion demanded. The architect having died during the progress of the work, it was completed by his sons, Sir John Rennie and Mr. George Rennie, in conjunction with Mr. Jolliffe. The site of the bridge is about one

hundred feet westward of the old structure, which stood in a direct line from Gracechurch Street and Fish Street Hill. It is built of granite, and with the approaches, is said to have cost near two millions of money. The span of the centre arch is one hundred and fifty-two feet. The total height from low-water mark is forty-five feet; the carriage-way is thirty-six feet wide; and the foot-ways nine feet. At each extremity are handsome flights of steps, twenty-two feet wide; and the bridge is lighted by elegant bronze lamps, cast by Mr. Parker, from captured cannon, furnished by the authorities of Woolwich arsenal. The traffic over this bridge is enormous.



SOUTHWARK BRIDGE

Was originally projected by Mr. John Wyatt, to afford a more ready communication between the City and the Borough of Southwark, and is approached from Queen Street, Cheapside; it was commenced in September, 1814, under the direction of John Rennie, Esq., and the first stone laid April, 1815. It is of cast-iron and consists of three grand arches, the centre one of which, is two hundred and forty feet span, and those at the ends two hundred and ten feet each. The centre arch exceeds in span, by four feet, the famous iron bridge at Sunderland; and that of the Rialto of Venice, by one hundred and sixty-seven feet. The view of London from this arch is very striking, although scarcely equal to that from Waterloo Bridge. The weight of iron employed in its construction, was five thousand seven hundred and eighty tons; the distance between the two abutments is seven hundred and eight feet; and the entire expense of its erection, which was defrayed by a joint-stock company, approached £800,000. It was first publicly opened in April, 1819. Toll, one penny.



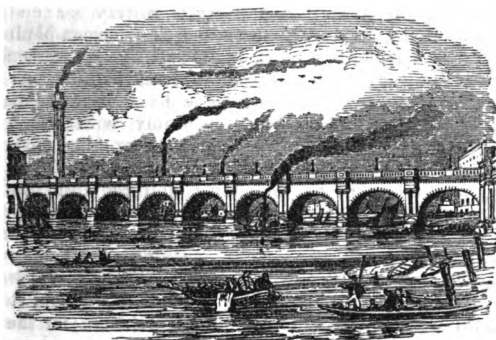
BLACKFRIARS' BRIDGE.

This elegant structure, which leads from Farringdon Street to the Blackfriars' Road, and is a most essential medium for the traffic of the metropolis, was built after the designs of Mr. Robert Mylne, a Scoten architect, and first opened as a bridle-way in 1768. It was originally named Pitt's Bridge, in honour of William Pitt, the great Earl of Chatham. Should the foundations ever be disturbed, there will be found beneath them a metal tablet, on which is inscribed, in Latin, the following grateful tribute of the citizens of London, to the genius and patriotism of that illustrious statesman: "On the last day of October, in the year 1760, and in the beginning of the most auspicious reign of George the Third, Sir Thomas Chitty, knight, lord mayor, laid the first stone of this bridge, undertaken by the Common Council of London, during the progress of a raging war (*flagrante bello*), for the ornament and convenience of the City; Robert Mylne being the architect. In order that there might be handed down to posterity a monument of the affection of the City of London, for the man who, by the power of his genius, by his highmindedness and courage (under the Divine favour, and happy auspices of George the Second), restored, increased, and secured the British empire in Asia, Africa, and America, and restored the ancient reputation and power of this country amongst the nations of Europe, the citizens of London have unanimously voted this bridge to be inscribed with the name of William Pitt." "Such tributes as the foregoing," says Mr. Jesse, "literature should not willingly let die. A more appropriate, or more deserved, tribute, paid by the merchants of a mighty city to an illustrious statesman and patriot, it would be difficult to point out. The simple tablet on which this inscription is engraved, lies deeply buried in the bosom of the Thames, and its very existence is perhaps known but to few; and yet, far more honourable than all civic crowns, far more than all the wealth and titles secured to him and to his posterity, by his sovereign

and the legislature, was this affectionate, this unbought, and voluntary testimony, 'unanimously voted' by the citizens of London to the man who had restored to them the security of wealth and commerce, and the ancient renown, which had rendered the name of an Englishman respected over the world."

It consists of nine elliptical arches, the centre one of which is one hundred feet wide. The whole length of the bridge is nine hundred and ninety-five feet. The first stone was laid on the 30th of October, 1760; and the bridge completed about the latter end of the year 1768, at an expense of £152,840. 3s. 10d., being £163 less than the original estimate. When first opened there was a toll of one half-penny each passenger, which was continued until June 22nd, 1785.

The view from this bridge commands a fine prospect of St. Paul's Cathedral, with the innumerable spires arising in every direction around it; as well as the various buildings on both sides of the river. A thorough restoration of the whole fabric was commenced in 1837, at the expense of the corporation, and completed in 1840, when the old balustrades were removed, and the steepness of the ascent much diminished.



WATERLOO BRIDGE,

West of Somerset House. The first stone of this noble bridge, designated by M. Dupin, the celebrated French engineer, "a colossal monument worthy of Sesostris and the Cæsars," and which Canova called the first structure of the kind in the world, was laid October 11th, 1811. It was erected from the designs of Mr. G. Dodd; but in consequence of some misunderstanding with the proprietors, that gentleman resigned the superintendence, when it was confided to Mr. Rennie. It was opened on the 18th of June, 1817, on the second anniversary of the Battle of Waterloo, when the Prince Regent, afterwards George IV., the Duke of Wellington, and other distinguished persons were present at the imposing ceremony.

The bridge is entirely built of Cornish moor stone, except the balustrades, which are of Scotch granite. It consists of nine elliptical arches, each of one hundred and twenty feet span, and thirty-five feet high. The piers, which are twenty feet thick, stand upon three hundred and twenty piles, driven into the bed of the river, there being one pile to every square yard; the length of the piles is about twenty feet, and the diameter about thirteen inches. At each extremity of the bridge are spacious stairs to the water. The dimensions of the structure are as follow: length of the stone-work between the abutments, twelve hundred and forty-two feet; length of the road to the Surrey side, which is supported by forty brick arches (under one of which the street is continued from Narrow Wall), twelve hundred and fifty feet; length of road supported on brick arches on the Strand side, four hundred feet; width of carriage-road, twenty-eight feet; and of each foot pavement seven feet; span of each arch, one hundred and twenty feet; extent of water-way, in the clear, one thousand and eighty feet.

From the peculiarity of its situation, and its great extent, it is somewhat difficult to obtain a fine view of the metropolis; one of the most striking and commanding views to be had in London, may be enjoyed from the southern extremity of this bridge. Beneath your feet rolls the glorious Thames, covered with innumerable vessels, of every description; from the pair-oared wherry to the steam-boat, laden with its living freight of pleasure-seekers, accompanied by musicians, whose enlivening strains, mellowed by distance, fall softly on the listening ear: in the immediate foreground stands Somerset House, whose immense Grecian façade, and noble terrace, have a very imposing appearance, contrasting favourably with the ever-green and pleasing gardens of the Inner Temple; beyond, in graceful outline, rise the steeples of St. Mary-le-Strand, and St. Clement Danes, the octagonal lantern of St. Dunstan's, and the light and elegant spire of St. Bride's. Farther on, towering in its majesty over all that surrounds it, and dwarfing every thing by its colossal proportions, stands the stately edifice of St. Paul's. Spanning the broad river with its nine arches, stands Blackfriars' Bridge, beyond which, may be seen the dark and gloomy iron bridge of Southwark; and still further eastward, the busy and ever-crowded London Bridge; at the northern end of which towers the Monument, with its blazing urn glittering in the rays of a July sun, and surrounded by innumerable and variously shaped towers and spires, the ornaments of the ecclesiastical edifices of the metropolis; whilst in the extreme distance, may be discerned a bristling forest of masts, forming an appropriate background to the rugged and gloomy outlines of the Tower of London,—

“Towers of Julius, London's lasting shame.”

On the left of the spectator, poised in mid air, hangs the light and graceful Charing Cross Suspension Bridge; beyond which may be observed the dilapidated bridge of Westminster, forming a foreground to the spacious, and richly elaborated Palace of Westminster, with its enormous Victoria Tower, now rapidly approaching to completion

in the distance, Nelson's monument, and the York column, tower proudly to the skies, and the venerable Abbey of Westminster, is seen loftily asserting its superiority over everything contiguous; while the dim and shadowy outlines of the Surrey hills, complete the picture, form a glorious panorama, unequalled for extent and grandeur in the United Kingdom.

There is now a considerable traffic over this bridge, as, besides being a delightful promenade in the summer months, it is the direct thoroughfare leading from the West End of London, to the London and South-Western Railway Terminus. The four toll-lodges, are neat, appropriate Doric structures, at each of which is a clever contrivance for the purpose of checking the number of persons who pass through. Toll, for foot passengers, one half-penny.

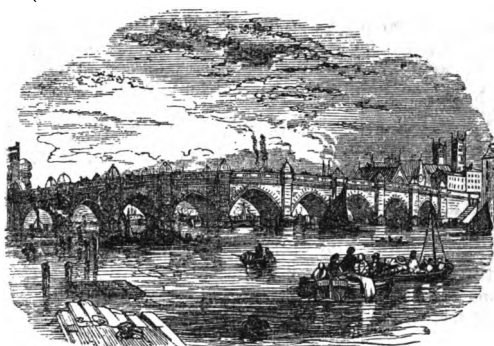
CHARING CROSS BRIDGE,

Communicating between Hungerford Market, Charing Cross, and the Belvidere and York Roads, Lambeth. A light and elegant Suspension Bridge, for foot-passengers, supported by four broad chains, erected by Mr. I. K. Brunel, at a cost of £106,000; the first stone was laid in 1841, and the bridge opened May 1st, 1845. The total weight of the chains, consisting of two thousand six hundred links, is seven hundred and fifteen tons. It consists of three arches: the span of the centre one, which is much larger than any other in this country, being six hundred and seventy-six feet six inches; and that of each of the side arches, three hundred and thirty-three feet. The height of the road-way from high-water mark, at the abutments, is twenty-two feet six inches; at the piers, twenty-eight feet; and in the centre, thirty-two feet. The clear width of the road-way is fourteen feet, and the height of the two towers, or piers, which carry the chains, is fifty-eight feet above the road. These towers, which are in the Italian style, were designed by Mr. Bunning, to accord with the buildings appertaining to the market, and are twenty-two feet square, consist each of four solid piers of brickwork in cement, seven feet six inches square connected by inserted arches at the bottom, and are built on the natural bed of the river, without piles.

In November, 1845, the bridge was sold by the original proprietors, to one of the innumerable bubble Railway Companies, that at that time sprang into a short-lived existence, for the sum of £226,000; but only the first instalment was paid, and the purchase was therefore void.

In connection with this bridge, and approached by a flight of steps, leading from the abutment on the market side, to a long wooden framework, which rises into a kind of staircase at high-water, and is a sloping platform at low-water, is Hungerford Pier; this pier is one of the most important of the river landings, and is erected fairly in the river; and, on a fine summer's day, when filled with well dressed persons, waiting for "their boat," it has a very thronged and animated appearance.

A toll of one half-penny is paid on crossing the bridge.



WESTMINSTER BRIDGE.

This bridge, the second which was erected across the Thames, was built in 1739-50, from the designs of M. Løbelye, a Swiss architect. It is twelve hundred and twenty-three feet in length, and forty-four feet in width; and has fourteen piers, and thirteen large and two small semicircular arches. The centre arch is seventy-six feet wide, and the rest decreasing four feet each from the other; so that the last two arches of the thirteen great ones are each fifty-two feet. The width of the two small arches at the abutments is about twenty feet. The cost of the bridge was £218,800, and that of the approaches, including Great George Street, was £170,700, making a total of £389,500. It has been much admired for its simplicity and solidity; but unfortunately from its defective foundation (it having been built on caissons), although considerable sums have been spent upon its restoration, it has recently sunk so much, that it has been determined to erect a new bridge near the present structure, which will then be removed.

The following exquisite sonnet was composed upon Westminster Bridge, September the 3rd, 1803:—

Earth has not any thing to show more fair;
 Dull would he be of soul, who could pass by
 A sight so touching in its majesty:
 This City now doth like a garment wear
 The beauty of the morning; silent, bare,
 Ships, towers, domes, theatres, and temples, lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless air;
 Never did sun more beautifully steep
 In his first splendour, valley, rock, or hill;
 Ne'er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will:
 Dear God! the very houses seem asleep;
 And all that mighty heart is lying still. — *Wordsworth.*

VAUXHALL BRIDGE

Unites Lambeth to Milbank, and is of great convenience to those who pass between Vauxhall and Hyde Park Corner. It was originally projected by Mr. G. Dodd; but in consequence of some misunderstanding, he was succeeded first by Mr. Rennie, and afterwards by Mr. James Walker, under whose direction the present elegant edifice was constructed. The first stone on the Surrey side, was laid on the 21st of August, 1813, by Prince Charles, the eldest son of the late Duke of Brunswick (soon after killed at Waterloo), and the bridge was completed and opened June 4th, 1816. The width of the Thames at Vauxhall, is about nine hundred feet; the depth at low-water, from eight to ten feet, and at the rise of the tide almost twelve feet. The bridge consists of nine cast-iron arches, of equal span, resting on rusticated stone piers; each arch being seventy-eight feet in width, and twenty-nine feet in height; and the total length is eight hundred and sixty feet.

This bridge contributes greatly to the beauty of the metropolis, and affords the inhabitants of Vauxhall, Lambeth, &c., an easy communication with the Houses of Parliament, Westminster Abbey, and the Law Courts; as also with Pimlico, Chelsea, and their populous and increasing neighbourhoods. It cost about £150,000, which is defrayed by a 'one penny' on each foot-passenger, and a graduated scale for horsemen and carriages.

THE STEAM BOAT PIERS.

Near each of the bridges, and at some of the wharfs, on the city side, are spacious piers, for the accommodation of the vast traffic now carried on by the river steamers below bridge. From London Bridge to Chelsea, or any of the intervening piers, passengers are conveyed, for a fare of two-pence. There are also steamers which carry passengers from London Bridge to Westminster Bridge (Surrey side) for one penny; and from Dyer's Hall Wharf, near London Bridge, to the Adelphi Pier, Strand, for one half-penny. These are very pleasant and cheap modes of conveyance, and afford a pleasing relief from the crowd and turmoil of the thronged thoroughfares of the Strand and Cheapside.

CHAPTER XI.

THE MONUMENT AND THE PUBLIC STATUES.

The national statues of kings, and of distinguished public characters, which are open to the view of every passing traveller in London, are worthy of more notice, generally speaking, than they receive. Some possess great interest from the histories connected with the originals, others from the excellent workmanship which they exhibit, and many on both these accounts.



THE MONUMENT,

Fish Street Hill. This noble column, one of the most remarkable of the public buildings of London—remarkable in itself, and still more so for the melancholy event it was erected to commemorate, is of the fluted Doric order, and was erected by Sir Christopher Wren,

at a cost of £13,700, in commemoration of the great fire of 1666, which destroyed nearly the whole of the metropolis, from the Tower to the Temple Church. It was commenced in 1671, and completed in 1677, on the spot where formerly stood the parish church of St. Margaret.

On the west side of the pedestal is a bas-relief by Cibber, emblematical of that fearful event, in which King Charles is seen surrounded by Liberty, Genius, and Science, giving directions for the restoration of the city. The north and south sides have each a Latin inscription; one descriptive of the destruction of the city, and the other of its restoration. The four dragons at the four angles, were executed by Edward Pierce, for which he had, according to Walpole, fifty guineas a piece. The diameter at the base is fifteen feet, and the height of the shaft one hundred and twenty feet; the cone at the top, with its blazing urn of gilt brass, measures forty-two feet; and the height of the pedestal is forty feet; being a total height of two hundred and two feet; it stands at a distance of two hundred feet from the house in Pudding Lane, where the fire originated. Within the column is a spiral staircase, having three hundred and forty-five steps, of black marble, by which access can be had to the iron balcony, from which, a noble prospect of the vast metropolis and the surrounding scenery is obtained; of all the cities that have ever been formed and inhabited by the human race, the view here presented of the mighty capital of this gigantic empire, is truly pre-eminent. The ocean, as viewed from the summit of a high cliff—a boundless expanse of country, when seen from the apex of a lofty mountain, are unquestionably objects of grandeur and sublimity—how much more so than the astounding view of London, which is obtained from the balcony of this noble fire column; exhibiting, as it does, to the eye and mind of the most thoughtless observer; the dwellings of more than two millions of human beings—a countless succession of Christian churches, with their graceful spires pointing upward to the skies—seven majestic bridges, spanning the ever-flowing tide—innumerable stately halls, theatres, and other public structures; whilst the scene is still further heightened by the sinuous meanderings of the Thames, with its forests of floating masts. All these objects, and the contemplation of the varied pursuits, occupations, and powers of its ever active, ever changing inhabitants, form an *ensemble* worthy of the highest inspiration of the poet. The inscription on the pedestal, ascribing the conflagration to the treachery and malice of the Papal faction, and which gave rise to the famous couplet of Pope—

“Where London’s column, pointing to the skies,
Like a tall bully, lifts his head and lies!”

Having been universally considered to be unjust, has been erased.

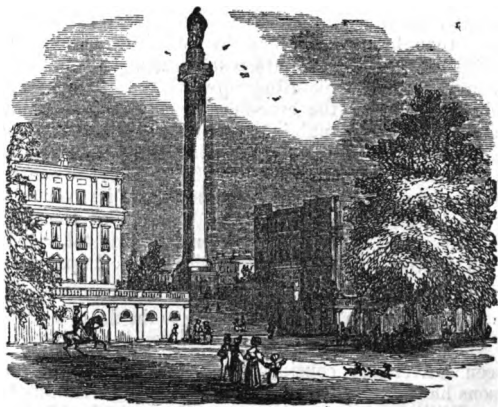
Six persons have, at various times, thrown themselves off the Monument: viz.—William Green, a weaver, June, 25th, 1750; Thomas Cradock, a baker, July 7th, 1788; Lyon Levi, a Jew, January 18th, 1810; a girl named Moyes, the daughter of a baker, in Heming’s Row, September 11th, 1839; a boy named Hawes, October 18th, 1839; and a girl named Cooper, of the age of seventeen, August 19th,

1842. In order to prevent a recurrence of similar calamities, an iron railing has been placed round the balcony, which, while it does not in any way interfere with the view, is a preventative from any further attempts at self-destruction.

Open daily, Sundays excepted, from eight o'clock till sunset. Admission, sixpence; explanatory description, threepence.

On approaching the Monument from King William Street, the visitor will observe with interest, the large and extensive establishment of Messrs. J. and J. Dean, furnishing ironmongers, and he cannot fail to be struck with its mercantile importance, and as an evidence of the magnitude of the more important London trading establishments; but we allude to it here more especially as those gentlemen are largely interested in the introduction of that admirable invention, Phillips' Fire Annihilator, an invention whereby a knowledge of chemistry is successfully brought to bear in the extinguishing of accidental fires; and when every house shall possess one of these excellent machines, we shall no longer hear of the destruction of houses by fire, or the devastation of entire districts, by accidental conflagration, and the Monument will then remain a standing remembrance not only of the destruction of a great city, by that fearful element, but of our own security from a like dreadful visitation, through the blessings which science has so bountifully bestowed upon us.

Experimental trials of its efficiency are occasionally made, when parties desirous of realizing its wonderful powers, may obtain admission, by tickets, which can readily be obtained on application.



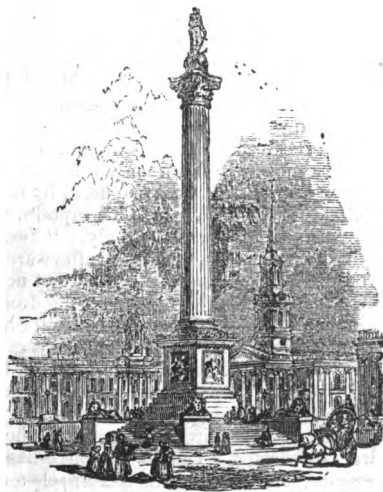
THE YORK COLUMN,

Carlton Gardens, St. James Park. A plain Doric column, surmounted with a colossal bronze statue of the Duke of York, by Sir Richard

Westmacott, R.A.; erected in 1830-33, by public subscription, from designs by Mr. B. Wyatt. The pedestal and shaft are of fine Scotch granite. The plinth, or base of the pedestal, is twenty-two feet square, and the pedestal eighteen feet; the circumference of the shaft is eleven feet six inches, decreasing to ten feet two inches at the top; and the abacus is thirteen feet six inches square. The Duke is represented in a flowing robe, with a sword in his right hand; and in the left one, of the insignia of the Order of the Garter. The height of the figure is thirteen feet six inches: the total height of the column, exclusive of the statue, is one hundred and twenty-four feet,

The interior of the column may be ascended by a winding staircase, of one hundred and sixty-nine steps, lit by narrow loop-holes. From the top stair, a doorway opens to the exterior of the abacus, which is enclosed with a massive iron railing, from which a most magnificent view of the surrounding scenery may be obtained.

Open daily, Sundays excepted, from twelve till four o'clock, from May to September 24th. Admission, sixpence. No charge for children under three years of age.



THE NELSON COLUMN,

Trafalgar Square, Charing Cross.

A monumental pile,
Designed for "Nelson of the Nile!
Of Trafalgar and Vincent's heights,—
For Nelson of the hundred fights."—*Croker.*

This noble column was erected from the designs of Mr. William Railton, who chose the Corinthian order, as being the most lofty and elegant in its proportions, and as never having been used before in England for the purpose. The shaft is placed upon a pedestal, having on its four sides bronze bassi-relievi of Nelson's four principal engagements, viz. : St. Vincent, Copenhagen, Nile, and Trafalgar; each seven feet high. On the north side, the subject designed by Mr. Woodington, is the Battle of the Nile; and the time when the gallant Nelson having been struck by a langridge shot, over his only remaining eye, was carried to the cockpit, covered with blood, and supposed to be mortally wounded.

The scene is a striking one—one of quiet suffering and repose. In the centre is the hero, supported by two men; the brave captain Berry standing at his side, apparently addressing him. On the left, the surgeon, who was attending to a wounded sailor, on seeing his illustrious commander hurt, is hurrying to assist him; but, is gently requested to complete the case on which he was then engaged. In the rear, to the left, are sailors bringing down others of their wounded comrades; and to the right, one who has been severely hurt, in the act of raising his head and cheering the noble hero. Several wounded sailors are lying around; and near to the surgeon, and assisting him, is a cabin boy, kneeling, whose attitude and intelligent countenance, add much to the interest of the scene. The figures are admirably brought out, and the grouping is chaste and classical.

On the south side, the subject designed by Mr. C. E. Carew, is the Death of Nelson; and the point of time selected by the sculptor, is that when Lord Nelson was being carried from the quarter-deck to the cockpit, after he had received his mortal wound. Captain Hardy, who had been in conversation with him only a few moments before, on turning round, saw him lifted from the deck, by a marine and two seamen. "Well, Hardy," said Nelson to his captain, "they have done for me at last." "I hope not," was the reply. "Yes, they have shot me through the back bone." Immediately afterwards, on observing that the tiller ropes were shot away, he said, "Let new ones be rove." This was the last order that the hero gave on the deck of the Victory.

By his skilful narration of the event, the sculptor has invested the subject with a new interest. At the back of the central group, is the surgeon, with an expression of the deepest grief on his countenance, indicative that for the hero's wound all human succour is in vain. In the compartment to the right, are three sailors engaged in tightening some of the cordage of the ship, and repairing the damage which the enemy's fire has effected. One of the three has his back turned towards the spectator, and close at his feet kneels a sailor, holding a handspike, and leaning on a gun, apparently arrested in his movements by the conversation between the dying hero and Captain Hardy. Each of those two portions are of surpassing merit; the figures standing out in beautiful relief; and, on the first, the eye naturally fixes itself as the *point d'appui* of the whole. In the front, lying on the deck, are an officer and a marine, who have fallen to rise no more. Behind stand two marines and a negro sailor; one of the former has detected the marksman by whose shot his noble commander

has been struck down, and is pointing him out to his companion, who has raised his musket, and has evidently covered his mark, whilst the black, who stands just before the two marines, has "slewed" himself round, and grasping his firelock with a convulsive hold, looks at the intended victim with the ferocity of a wild beast. The upper part is well filled by the sweeping of the sails, the cordage, and the wreck of a yard that has been shot away, and fallen obliquely across the mainmast, just over the central group. The figures are of life-size, and the minutest details admirably preserved.

The other two subjects for the east and west sides, that by Mr. Watson, representing Nelson animating and directing the Boarding of the *St. Vincent*; and that by Mr. Ternouth, Nelson landing at Copenhagen after the Battle, have not yet been placed.

The pedestal is raised on a lofty base, at the angles of which are to be placed African lions, in a recumbent position. The shaft is uniformly fluted throughout; the lower and upper torus being ornamented with leaves. The capital is taken from the bold and simple example of Mars Ultor, or the Avenger, at Rome. From thence rises a circular pedestal, ornamented with a wreath of laurel, and surmounted by a colossal statue of Nelson, admirably sculptured by E. H. Bailey, R.A., and said to be "*the beau idéal of a Greenwich Pensioner.*" The cost of the monument at the present time amounts to £28,000, including the statue at the summit and the four subjects in bronze for the pedestal.

PUBLIC STATUES.

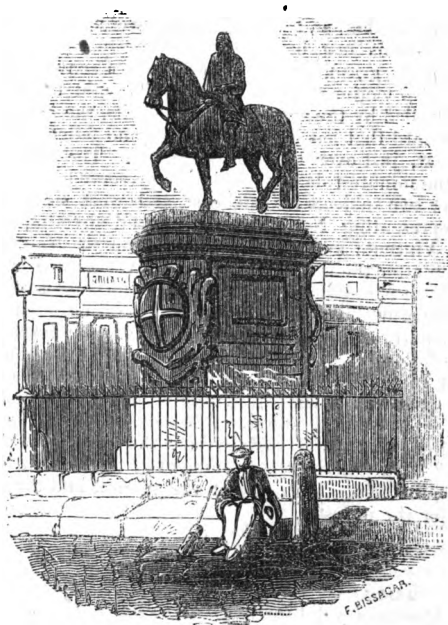
What public statues there are in the metropolis, seem less numerous than they really are, owing to their being for the greater part, more or less secluded from the public view—put up in the centre of the gardens in squares, or else so immediately next to the outer palisading, and just under the trees, that they must first be looked *for* before they can be looked *at*.

HENRY VIII.—Full-length, over the entrance to St. Bartholomew's Hospital, Smithfield.

EDWARD VI.—St. Thomas's Hospital. A bronze statue by *Scheemakers*.

EDWARD VI.—Christ's Hospital, in front of the Writing School.

QUEEN ELIZABETH.—Full-length, St. Dunstan's-in-the-West, Fleet Street. This statue was formerly placed on the western side of Lud Gate, and is referred to by Defoe, in describing that structure, as "*a fine figure of the famous Queen Elizabeth.*" On the demolition of that Gate, in 1760, the statue was placed against the east end of the church of St. Dunstan's-in-the-West, Fleet Street. On this edifice being taken down, in the year 1832, it was sold for £16 10s.; but in 1839, it was placed in its present situation, being mounted in a niche, flanked with two pilasters, above the entrance to the parochial schools on the east side of the new church, facing Fleet Street. Those with the other architectural accessories are in the style of the reign of James I., and forms a pleasing composition.



STATUE OF CHARLES I.

CHARLES I.—Charing Cross. A fine bronze equestrian statue, originally the property of the Lord Treasurer Weston, afterwards Earl of Portland, for whom it was cast by *Le Sueur*, in 1633, but was not placed in its present situation till the decline of the reign of Charles II., in 1674. Charles is admirably represented, the size of life, in armour, his head uncovered, and looking towards Whitehall. The figure of the horse is extremely spirited; but has been thought by many, too large and unwieldy. The pedestal is the work of Grinling Gibbons. The statue had been condemned by Parliament to be sold and broken in pieces; "but John Rivett, the brazier, who purchased it," says Pennant, "having more taste or more loyalty, than his masters, buried it un mutilated, and showed to them some broken pieces of brass, in token of his obedience." M. D'Archenholz gives a diverting anecdote of this brazier, and says, "that he cast a vast number of handles for knives and forks, which he sold as made of the broken statue. They were bought with eagerness by the royalists, from affection to their monarch; and by the rebels as a mark of triumph over their murdered sovereign."

The pedestal has been much admired for the beauty of its proportions, as well as for the elegance and boldness of its carvings.—*Allan Cunningham.*

CHARLES II.—Soho Square. A pedestrian marble statue: at the feet are four emblematic figures, representing the rivers Thames, Severn, Trent, and Humber.

CHARLES II.—In front of the Mathematical School, Christ's Hospital.

CHARLES II.—A bronze statue in the costume of a Roman emperor, in the centre of the large court of the Royal Hospital at Chelsea. It is the work of *Grinling Gibbons*, and was the gift of Tobias Rustat, Under Keeper of Hampton Court Palace, and Yeoman of the Robes to that monarch.

JAMES II.—Whitehall Gardens. A bronze statue, in the dress of a Roman emperor, with a chaplet on his head, by *Grinling Gibbons*. His right hand, in which there was formerly a truncheon, is gracefully extended. On the pedestal appears the date of 1686. Presented to James II. by Tobias Rustat, Under Keeper of Hampton Court, the year before the abdication of that monarch.

The work of Grinling Gibbons, and in every way worthy of his reputation. The attitude of the figure is easy, yet dignified; and a calm, but serious, and very thoughtful expression, is stamped upon the well-formed features and brow. James is habited in the costume of a Roman emperor—a somewhat incongruous association of ideas; indeed, the only circumstance connected with this beautiful work, that at all interferes with our admiration of it, is its association with a sovereign so little deserving of the permanent interest that art can confer upon all those with whom it has any connection.—*J. Saunders*.

It has great ease of attitude, and a certain severity of air, and is not unworthy of the hand which moulded it."—*Alan Cunningham*.

WILLIAM III.—St. James's Square. A full-length statue.

WILLIAM III.—Drawing Office, Bank of England, in whose reign it was first established.

QUEEN ANNE.—West front of St. Paul's Cathedral, by *F. Bird*. A full-length statue of white marble. At the base are figures of Britain, France, Ireland, and America.

GEORGE I.—Leicester Square. An equestrian statue, gilt; purchased at the sale of the Duke of Chandos' mansion, in 1747, it having been placed in his park, at Canons.

GEORGE I.—Grosvenor Square. An equestrian statue, gilt: by *Van Nost*. Erected in 1726, by Sir R. Grosvenor.

GEORGE II.—In front of Greenwich Hospital. A marble statue, in the costume of a Roman emperor, by *Rysbrach*. Sculptured out of a single block of white marble, which weighed eleven tons, captured from the French by Sir George Rooke, and presented to the Hospital by Sir John Jennings, governor during the reign of that monarch.

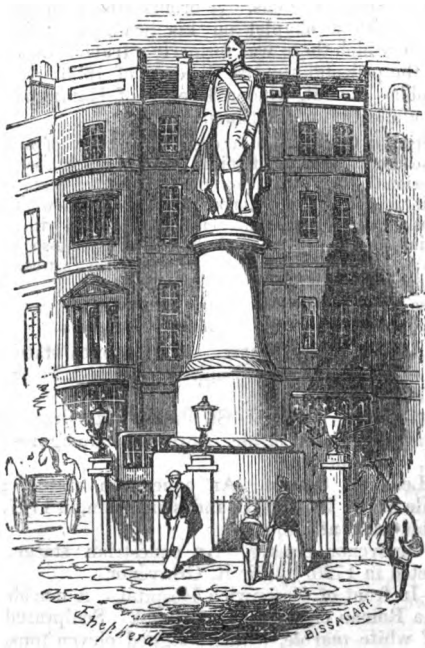
GEORGE III.—Cockspur Street. A bronze equestrian statue, by *M. C. Wyatt*. Erected in 1836.

A work of ability, and creditable to the artist. The figure of the horse is by far the best part; beautifully proportioned and full of animation. Its evident intention is to represent a high-bred horse, in a state of elegant and impatient subordination; and a calm regal superiority on the part of the rider, whom we are to suppose saluting his beloved subjects, or returning, perhaps, the salutation of a regiment. It is not pleasant to find fault with anything that argues cleverness, and industry, and a purpose; but the work is overdone, and it is not characteristic. George III., whatever may have been his craft in some respects, or his self-possession in others, was a man both of plain habits and vehement

impulses. He does not present himself to the imagination as a rider in a state of composure on a dandyfied palfrey. He and his horse should alike have been sturdy and unaffected: and, of the two, the expression of restlessness should have been on the human side.—*Leigh Hunt.*

GEORGE III.—In the court of Somerset House. A full-length statue, at his feet is a figure of the river Thames, holding a cornucopia, from which flows wealth and plenty, by *Bacon*.

GEORGE IV.—South-east corner of Trafalgar Square. A bronze equestrian statue, by *Sir F. Chantrey*. Cost 9,000 guineas.



STATUE OF WILLIAM IV.

WILLIAM IV.—King William Street, London Bridge. A full-length granite statue, by *S. Nixon*. Erected in 1844. The likeness is admirably caught and preserved; and the costume is that which the king most affected, the uniform of an English Admiral, with the addition of a cloak, the well-arranged folds of which give a fulness and dignity to the whole. The pedestal, designed by Mr. Kelsey, is simple in its design, without being meagre and unsatisfactory. It bears a general resemblance, not pushed so closely, however, as to become eccentric, to the capstan of a ship; and it rests on a plinth, representing a coil of rope.

QUEEN VICTORIA.—In the quadrangle of the Royal Exchange. A marble statue, by *Lough*. Erected in 1845.

HIS ROYAL HIGHNESS PRINCE ALBERT.—In the vestibule at Lloyd's. A full-length marble statue, by *Lough*. Erected in 1847.

WILLIAM, DUKE OF CUMBERLAND, the "Butcher" of Culloden.—Cavendish Square. An equestrian statue, gilt, in the full military costume of his time, by *Chew*. Erected in 1777, by Lieutenant-General Strobe, "in gratitude for private kindness, and in honour of his public virtue."

EDWARD, DUKE OF KENT.—Park Crescent, Portland Place. A pedestrian bronze statue, on a granite pedestal, by *Gahagen*. The figure is heroic, that is, between the natural and colossal size; in a field-marshal's uniform, over which are ducal robes, and a collar of the Order of the Garter. Erected by public subscription.

The attitude is graceful, and the likeness is well-preserved.—*Britton*.

This statue is in a manly, energetic style; but coarse in execution, and vulgar in conception.—*Elmes*.

FRANCIS, DUKE OF BEDFORD.—Russell Square. A colossal pedestrian bronze statue of the Duke, in his parliamentary robes; one arm resting on a plough, the other grasping the gifts of Ceres; by *Sir R. Westmacott, R.A.* Erected in 1809. The pedestal is ornamented with rural objects; and at his feet are figures of children, emblematic of the four seasons.

The drapery is well arranged, and the attitude displays grace and dignity.—*Britton*.

DUKE OF WELLINGTON.—West front of the Royal Exchange. A bronze equestrian statue, by *Sir F. Chantrey*. Erected June 18th, 1844.

DUKE OF WELLINGTON.—Hyde Park Corner. A colossal bronze equestrian statue, by *M. C. Wyatt*. Erected in 1846.

The arch upon which this colossal work is placed, and which has been the cause of so much contention between the critics and the committee, was erected from the designs of Mr. Decimus Burton; and is of elegant proportions, florid decoration, and exquisitely finished workmanship; and had it been completed according to the original design of the architect, would have been one of the finest modern triumphal arches in existence.

DUKE OF WELLINGTON.—In front of the White Tower. A full-length marble figure, eight feet high, upon a granite pedestal, ten feet in height, by *Mr. Milner*. His Grace is represented uncovered, attired in a plain military coat, with a cloak, loosely suspended from his shoulders, with cord and tassel.

LORD ELDON.—School, Wandsworth Road. A full-length figure.

SIR RICHARD WHITTINGTON.—Whittington's Almshouses, Highgate.

SIR ROBERT CLAYTON.—St. Thomas's Hospital.

SIR HANS SLOANE.—In the Gardens of the Apothecaries' Company, Chelsea. A full-length statue, by *Rysbrack*.

Active to save rather than destroy, far beyond even the usual limits of his benevolent profession—that of a physician, more ambitious of the power of doing good, than of achieving wealth and rank, which, nevertheless, he did achieve, in order that they too might be useful to the same end, Sir Hans Sloane's long and well-spent life entitle him to national respect and honour.—*Saunders*.

MAJOR CARTWRIGHT.—Burton Crescent. A seated bronze statue, on a granite pedestal, in the centre of which is the bronze inscription. The figure, which is larger than life, represents the Major in a sitting posture. In the countenance is sculptured that benevolence for which he was pre-eminent; by *Clarke*. Erected by public subscription, in 1832.

The old heart in London, from which the veins of sedition in the country were supplied.—*Canning*.

WILLIAM PITT.—South side of Hanover Square. A colossal bronze statue, on a granite pedestal, by *Sir F. Chantrey*. One of the finest statues in London: the figure is upright, in the act of speaking; the drapery falls on a granite pedestal, which is small in proportion to the figure, but this difference in appearance, gives additional size to the figure. Erected by his admirers, in 1831.

"In person, Pitt was tall, slender, well-proportioned, and active. He had blue eyes, rather a fair complexion, prominent features, and a high, capacious forehead. His aspect was severe and forbidding; his voice clear and powerful; his action dignified, but neither graceful nor engaging; his tone and manners, although urbane and complacent in society, were lofty, and even arrogant in the senate. On entering the House, it was his custom to stalk sternly to his place, without honouring even his most favoured adherents with a word, a nod, or even a glance of recognition."

The resemblance is considered striking, and the effect of the statue is bold and dignified."—*Mirror*, vol. xx.

CHARLES JAMES FOX.—Bloomsbury Square. A colossal statue, seated, habited in a Roman consular toga, and holding Magna Charta, by *Sir R. Westmacott, R.A.* It is placed on a massive pedestal of granite, inscribed "Charles James Fox, erected 1816."

The statue is admirably executed, and the artist has preserved a characteristic and correct delineation of the form and features of the great patriot.—*Britton*.

GEORGE CANNING.—Old Palace Yard, Westminster. A colossal bronze statue, on a granite pedestal, by *Sir R. Westmacott, R.A.* Erected in 1832.

Canning!

Who, bred a statesman, still was born a wit;
And never, even in that dull House, couldst tame
To unleavened prose thine own poetic flame;
Our last, our best, our only Orator.—*Byron*.

The figure is to be admired for its simplicity, though altogether it has more stateliness than natural ease. The likeness is strikingly accurate, and bears all the intellectual grandeur of the orator. He was buried in the north transept of Westminster Abbey, where a monument by *Sir F. Chantrey*, is erected to his memory.

WILLIAM HUSKISSON.—In the vestibule of Lloyd's. A full-length colossal marble statue, by *Gibson*. Presented by Mrs. Huskisson, 1848.

THOMAS GUY, the Founder.—In the centre of the front area of Guy's Hospital. A bronze statue, by *Scheemakers*.

ROBERT ASKE.—In front of the Haberdashers' Almshouses, Hoxton. A full-length statue, erected in honour of Robert Aske, Esq., citizen and haberdasher of London, founder of this hospital, established for

the maintenance of twenty poor men, and the education and maintenance of twenty sons of freemen of the Worshipful Company of Haberdashers, London. Founded 1672.

JAMES HULBERT.—In front of the Fishmongers' Almshouses Newington. A full-length statue.

ACHILLES.—Hyde Park. A colossal bronze figure, twenty feet high, and weighing thirty tons, by Sir. R. Westmacott, R.A. Erected by a public subscription of ladies, in honour of the great and important victories of the Duke of Wellington, as appears from the following inscription on the massive granite pedestal which supports this brazen colossus :—

"To ARTHUR, DUKE OF WELLINGTON, and his brave Companions in arms, this statue of Achilles, cast from cannon taken in the victories of Salamanca, Vittoria, Talavera, and Waterloo, is inscribed, by their countrywomen. Placed on this spot on the 18th day of June, 1822, by command of his Majesty George IV."

It is a restoration in bronze of one of the celebrated groups in the *Monte de Cavallo*, at Rome, and is one of the finest specimens of sculptured brass-founding in Europe.—*Elmes*.

THE OBELISK.—Farringdon Street. Erected in 1773, as a memorial to the notorious politician, John Wilkes, who was alderman of the ward of Farringdon Without.

THE OBELISK.—Bridge Street, Blackfriars. Erected in 1833, in memory of Alderman Waithman, whose shawl shop was at the corner of Fleet Street, the house now occupied by the proprietors of the "Sunday Times."

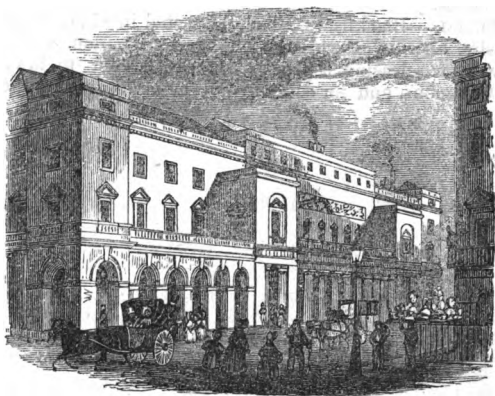
THE OBELISK.—Blackfriars' Road. Erected in 1771, in honour of Brass Crosby, Esq., who, while lord mayor of London, was confined in the Tower for releasing a printer, seized contrary to law, by the House of Commons, and for committing the messenger of the House to prison.

CHAPTER XII.

THE THEATRES AND MUSIC.

Such is the real, the intrinsic importance of stage representations to the due cultivation of a people—and of dramatic productions to the right discipline of the human being—that there is no form of poetry—of art—nor any art, not excepting the art of government, that involves greater significance, or more serious consequences, than the dramatic.—*The Sunbeam.*

Considering the vast extent and wealth of the British capital, it might be expected that it should possess an ample fund of amusement for its enormous population. This, in truth, it does—the theatre, of course, holding the first rank. The English stage is conspicuous as having produced some of the most able writers, and the best actors, ever seen in the world.



HER MAJESTY'S THEATRE

Haymarket. Originally established for the performance of Italian operas, to which ballets and divertissements are now always added, and is now one of the most fashionable places of amusement in the metropolis, its only rival being the Royal Italian Opera, Covent Garden,

which has recently been established to gratify the increasing taste of the public for exquisite music and dancing. At these two houses, the most celebrated artistes are engaged, and in consequence of their rivalry, at an enormous expence, far exceeding that of any other theatres in the world.

The present edifice was erected chiefly by M. Novosielski, on the site of the former theatre, built by Sir John Vanbrugh, and destroyed by fire, June 1789; the first stone having been laid April 3rd. 1790, but the exterior was not finished until 1820, when it assumed its present appearance under the direction of Mr. Nash, and Mr. G. Repton. Three sides of the building are encompassed by a colonnade supported by cast-iron pillars of the Roman-Doric order; and on the west side is a covered arcade. The front towards the Haymarket is decorated with a group of emblematic figures in basso-relievo, illustrative of the origin and progress of music and dancing, executed in artificial stone, by Mr. J. G. Bubb.



INTERIOR OF HER MAJESTY'S THEATRE.

The dimensions of the interior, which has not undergone any material alteration since its erection, are nearly the same as those of La Scala, at Milan. The width of the stage is nearly eighty feet; its depth sixty-two feet; and from the centre boxes in the grand tier, to the orchestra, the depth is about the same. The five tiers, containing two hundred and ten boxes, will hold one thousand persons, the pit nearly eight hundred, and the gallery the same. The first three tiers of private boxes are the property of the nobility, or of wealthy commoners, and are let at from one hundred and fifty to four hundred guineas the season, according to the situation and size. Many of the double boxes on the grand tier have been sold for as much as £8,000.

The interior, which is scarcely surpassed in size, is unrivalled for the beauty of its form and decorations. The *coup d'œil*, on first entering,

is dazzling, but it rivets, not repels the sight, as the eye becomes familiar with the brilliancy that bursts upon it, a sense of pleasurable satisfaction is experienced; which is renewed every time the spectator turns from the stage to throw a glance round the house.

The style of decoration is Italian, of the time of Raphael, and Julio Romano; the Vatican, and other palaces of Italy, furnishing the designs. Each tier of boxes is differently ornamented with arabesque scrolls, interspersed with medallions of figures, on gold or coloured grounds; pictures and ornaments in imitation of relief; enriched with burnished gold mouldings, and subdued by amber draperies. The profusion of bright yellow silk hangings, and the golden glossiness of their satin surface, lighted by a brilliant chandelier, shed such a flood of lustre around, that the gay tints of the paintings are toned down to a chaste and delicate harmony of quiet hues, and the chintz linings of the boxes become almost colourless. The effect is lively as well as rich, and so far from fatiguing the sense, it is delightful to dwell upon; whilst the longer we look, the more vivacity do the pictorial decorations appear to possess. Pale blue and brown, enlivened with red, prevail. Red predominates in the ceiling, to which the eye is gradually led by a progressive diminution in the quantity of intense hues from the lower tier, where it is freely used to the upper, where there is little positive colour, and none in masses. The contrast between the upper tier and the ceiling is very striking; the vast circle is well defined, and supported by architectural forms, and its surface varied by circular pictures, and other devices. The opening over the gallery is admirably contrived to produce a novel and agreeable effect: the ceiling and walls are coloured sky-blue, and this mass of retiring coolness is very refreshing to the eye.

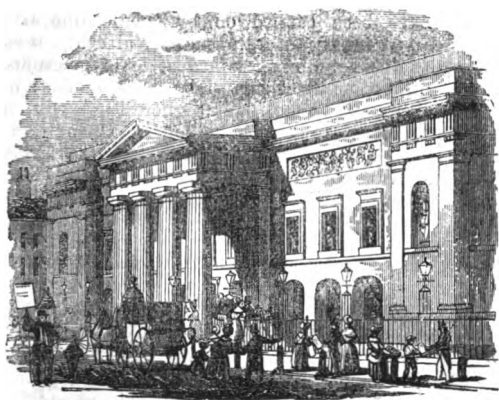
The season commences in February, when there are two performances weekly, on Tuesdays and Saturdays, but the chief celebrities do not make their appearance until after Easter, when an additional performance, not included in the subscription, is given on the Thursday evenings, on which night, nearly all the principal performers appear, either in entire operas, or detached scenes. On the occasion of a Drawing-Room, many of the ladies who have attended it, visit the opera in the evening, wearing their court dresses, which contribute to form a most magnificent *coup d'œil*. This theatre has been the scene of the triumphs of a Catalini, a Pasta, a Caradori, a Sontag, a Grisi, and a Lind; as also of Signors Naldi, Ambrogetti, Rubini, Ivanoff, Tamburini, Mario, and Lablache.

Lessee, Mr. Lumley. Open from February to August. Doors open at half-past seven o'clock; performances commence at eight. Visitors to all parts of the theatre, except the gallery, are expected to appear in evening costume—frock coats, and coloured trousers and cravats, not being admissible. Admission: stalls, one guinea; pit, ten shillings and sixpence; gallery, five shillings.

Persons desirous of admission to the boxes or stalls, may obtain tickets at the shops of some of the respectable booksellers in the vicinity, to whom, subscribers when not using their own boxes, are in the habit of entrusting their tickets for disposal. In this way, tickets for the boxes may usually be had for a guinea, to the stalls

for fourteen shillings and sixpence, and to the pit for eight shillings and sixpence. On particularly attractive nights these charges are usually increased. Books of the operas, as performed nightly, with an English translation, may be had of the publishers of this work.

Attached to the theatre, is an elegant concert room, ninety-five feet long, forty-six feet broad, and thirty-five feet high, handsomely fitted up with orchestra, and boxes, in which, during the season, benefit concerts, on a large scale are given.

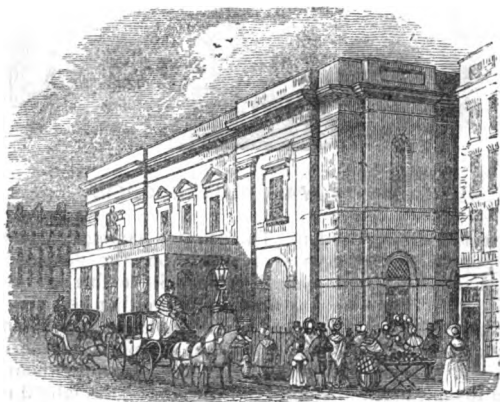


THE ROYAL ITALIAN OPERA,

Bow Street, Covent Garden. This theatre having been destroyed by fire in September, 1808, was rebuilt from the designs of Robert Smirke, Esq., R.A., and opened in the September of the following year, it having been completed in little more than ten months. It is of the Grecian-Doric order, and has a portico of four columns, supporting a pediment, copied from the Temple of Minerva on the Acropolis at Athens; the columns are large, fluted, without bases, and elevated upon a flight of steps. In niches, near the lateral extremities of the front, are statues of Tragedy and Comedy, by Flaxman; and on each side of the portico, are compartments containing representations of the ancient and modern drama in basso-relievo.

The interior was entirely re-constructed in 1847, from the designs, and under the superintendence of Mr. Albano, for Signor Persiani and Mr. Beale, since which period it has been devoted to the production of the Italian lyric drama. The decorations for richness, good taste, and simplicity, are unrivalled. The prevailing colours of the house are white and blue; and the gilt mouldings are, without exception, the most magnificent that have ever been applied to the

purposes of theatrical decoration. The curves of the tiers of boxes is as perfect as possible for the combined necessities of sight and hearing, and the painted ceiling, and the chandelier, are remarkably splendid. The undertaking meeting with the success he had contemplated, Signor Persiani, who, with Mesdames Persiani and Grisi, and Signor Mario, had seceded from Her Majesty's Theatre, soon retired from the management, leaving Mr. Beale in sole possession. That gentleman shortly afterwards induced Mr. Delafield to join him in the speculation, and ultimately to take the entire management in his own hands, an event, which in a few months terminated in his bankruptcy, after having lost a princely fortune, amounting to £100,000. Since the secession of Mr. Delafield, the affairs of this establishment have been carried on by the leading artistes, upon the share system, with but moderate success, although several operas have been produced on an unexampled scale of magnificence, and at an outlay hitherto unprecedented in operatic annals: here it was that Mdles. Alboni and Angri, and Signor Tamberlik, made very successful debuts before a London audience. Open from February to August. Doors open at half-past seven o'clock; performances commence at eight. Admission the same as at her Majesty's Theatre.



DRURY LANE THEATRE,

Brydges Street. The original theatre on this site having been burnt down in 1809, it was rebuilt in 1811, from designs by Mr B. Wyatt. The front, towards Brydges Street, which is exceedingly mean, is ornamented with pilasters of the Doric order, and a portico, surmounted by a statue of Shakspeare, erected in 1822, when the interior was entirely remodelled, by Mr. Peto from the designs of S.

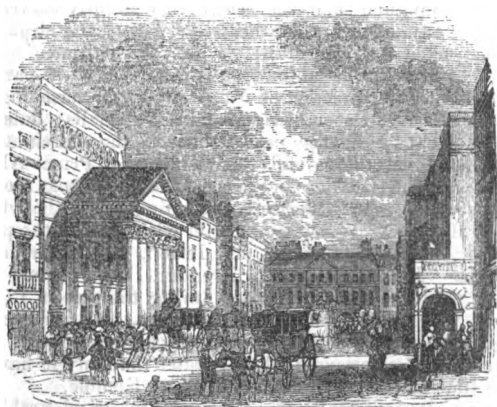
Beazley, Esq., architect, and will contain upwards of three thousand persons. The staircase, hall, rotunda and saloon, are of great beauty; and are at once convenient and commodious. In the rotunda is a cast from Scheemakers' statue of Shakspeare; the plinth being inscribed with Ben Jonson's characteristic line,—

"He was not for an age, but for all time,"

as also a statue of Edmund Kean.

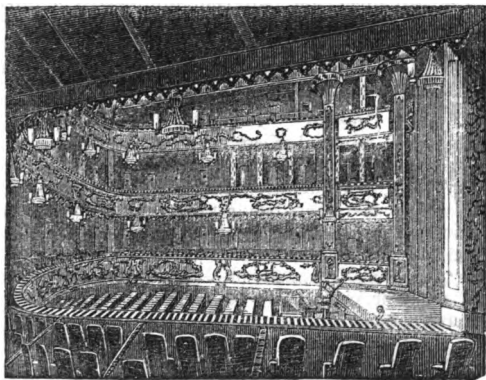
The interior is very beautifully decorated; and the ceiling painted to represent the firmament, as seen through, or from a gilt balcony. The stage is of great extent, being ninety-six feet long, and seventy-seven feet in width. In the principal green-room are busts of Shakspeare, Garrick, Mrs. Siddons, and Edmund Kean. At this theatre, during the month of November, M. Jullien gives his promenade concerts, and at their close, a *bal masque*. Doors open at half-past six o'clock; performances commence at seven. Admission: boxes, four shillings; pit, two shillings; gallery, one shilling; upper gallery, sixpence. Second price at nine o'clock.

The entrance to Her Majesty's box is from Russell Street. The stage entrance is in Russell Street, near Drury Lane.



THE HAYMARKET THEATRE.

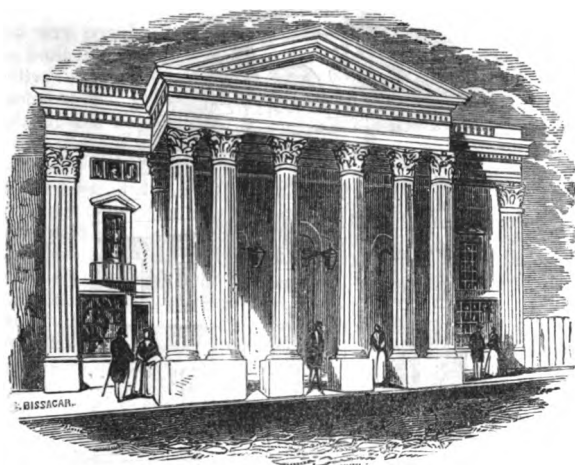
This handsome edifice was erected on the site of the little theatre in the Haymarket, built by the celebrated Foote, in 1767, from the designs of John Nash, Esq., and first opened for dramatic performances on the 4th of July, 1821. The front presents an elevated portico, supported by six columns of the Corinthian order; and above the pediment are nine circular windows, tastefully connected by sculptured ornaments; beneath the portico are five windows, which serve to light the saloon,



INTERIOR OF THE HAYMARKET THEATRE.

The interior is beautifully decorated, and is remarkable for having the sides rectangular, and the centre very slightly curved, thus differing from any of the other theatres. A new and elegant box has been constructed for Her Majesty's use, the entrance to which is from Suffolk Street; the ante-room is decorated with paintings, by Mr. Sang, under the direction of Mr. C. Manby, consisting of views of Windsor Castle; Osborne House and Waterfalls; Balmoral; the Duchess of Kent's residence, near Balmoral; the church at Balmoral, and also the kennel there; and the residence of Prince Albert when in Germany. The situation and form of the Royal box, are such that Her Majesty may remain perfectly incognito, seeing the whole of the stage, her Majesty's face being on a level with those of the performers. Henderson, Bannister, Elliston, and Liston, made their first appearance at the "Little Theatre:" here, Mr. Pool's "Paul Pry," was originally produced, and here too, during the season, 1850-51, Mr. Macready, the greatest tragedian of our time, took his final leave of the stage in a round of his most popular characters. By his retirement, the drama experiences a loss, greater than any it has sustained since the time of the celebrated John Philip Kemble.

The present lessee is Mr. B. Webster, under whose admirable management it has for several years been one of the most attractive theatres in the metropolis. The company is a very efficient one; amongst them may be named Mrs. Warner, Mrs. Stanley, Mrs. Fitzwilliam, Mrs. L. S. Buckingham, Miss P. Horton, and Miss Reynolds; Messrs. Stuart, Tilbury, Webster, J. Wallack, Hudson, James Bland, and Buckstone. Doors open at half-past six o'clock; performances commence at seven. Admission: boxes, five shillings; orchestra stalls, five shillings; pit, three shillings; gallery, two shillings; lower gallery, one shilling. Second price at nine o'clock: boxes, three shillings; pit, two shillings; lower gallery, one shilling; upper gallery, sixpence.



THE ROYAL LYCEUM THEATRE.

Wellington Street North, Strand. Erected on the site of the old theatre, which was destroyed by fire on the 16th of February, 1829, from the design of Mr. S. Beazley, and first opened July 16th, 1834. It has a handsome Corinthian portico, of six columns, the whole surmounted by a dome and balustrade: the interior, which is light and elegant, was re-decorated in a chaste, yet very beautiful manner, in 1847, when it was opened under the present management, with papier mache ornaments, of many diversified subjects, beautifully executed, on raised lozenges of white, forming a good contrast with the body of the boxes; the draperies are also very elegant, exhibiting the well-known taste of Madame Vestris. The lessee is Mr. Charles Mathews; and under the excellent management of Madame Vestris, it is a deservedly popular place of amusement. The performances consist principally of comediettas, or two-act comedies, farces, and burlesques; the latter from the prolific, and highly amusing pen of Mr. J. R. Planché, are produced in a style unapproached by any other theatre. The chief female performers are Miss Julia St. George, Miss Fanny Baker, Mrs. Frank Mathews, and Madame Vestris; whilst the weight of the male performances fall upon the shoulders and the abilities of Messrs. Frank Mathews, Charles Mathews, Granby, George Vining, Robert Roxby, and Suter. Doors open at half-past six o'clock; performances commence at seven. Admission: dress circle, five shillings; upper boxes, four shillings; pit, two shillings; gallery, one shilling. No half-price to any part of the house. The entrance to Her Majesty's box is in Burleigh Street, Strand.



ADELPHI THEATRE,

Strand. Built by the late Mr. Scott, whose daughter laid the first stone in 1802, and by him called the Sanspareil; it was first opened for the public, November 17th, 1806. It was afterwards purchased by Mr. Rodwell, when that gentleman named it the Adelphi, a name it still bears. During the management of Mr. Rodwell, was produced the burletta of "Tom and Jerry," with such fortunate success as to enjoy a run of upwards of three hundred nights, and realizing to the manager, a profit of £25,000. Here it was, that between 1828 and 1831, Charles Mathews gave his inimitable "At Homes;" and here, John Reeve, for many seasons, Atlas-like, sustained, by his racy humour, the prosperity of this theatre. In 1841, a new and handsome front was added, of a highly decorative character, but partaking somewhat too much of the style of the gin palace. The present lessee is Mr. Benjamin Webster, the lessee of the Haymarket, who has placed the theatre under the management of Madame Celeste, under whose auspices it continues to enjoy a greater share of popularity than any other London theatre. The chief productions are melo-dramas, burlettas, extravaganzas, and very extravagant farces: the former being very powerfully supported by Messrs. O. Smith, Henry Hughes, Miss Woolgar, and Madame Celeste: broad farce is

also very popular here, owing to the rich drolleries of Paul Bedford, the buffoonery of Wright, and the characteristic performances of Mr. Selby. One of the most successful pieces of recent date, has been Buckstone's "Green Bushes," played nearly four hundred nights. Indeed, such has been the success of this drama, that an amusing story is told of a sailor, who, when in London, some four years since, visited this theatre, and saw the "Green Bushes;" he then made a voyage up the Mediterranean, and on his return, visited the Adelphi, and again saw the "Green Bushes;" he then sailed for China, and on his return home, paid another visit and still it was the "Green Bushes: not that the piece had been played the whole of that time, but its success was such, that with slight intervals, it had been played for four years.

Doors open at half-past six o'clock; performances commence at seven. Admission: stalls, five shillings; boxes, four shillings; pit, two shillings; gallery, one shilling. Second price at nine o'clock: boxes, two shillings; pit, one shilling; gallery, sixpence.

At the back of the theatre, in Maiden Lane, is a noted place of late-hour entertainment, called the "Cider Cellars," originally opened as a concert room, underground in 1730.

ST. JAMES'S THEATRE,

King Street, St. James's. Erected in 1836, from the designs of Mr. S. Beazely. This theatre was built for Mr. Braham, the highly popular singer, who became its manager, and principal support, but with so little success, as to lose a large fortune—the accumulation of a life—in a very short period. The middle division of the front is composed of two orders, Ionic and Corinthian; the lower order forming a projecting tetrastyle portico, placed before a distyle in antis, supporting the second order, which is similarly disposed, and which forms an open recessed loggia, crowned by a kind of attic, with niches in three intercolumns. The interior has two tiers of boxes, besides gallery and slips: it is well contrived both for seeing and hearing, and is decorated in the Louis-Quatorze style, by Messrs. Crace. Open for the performance of French plays, under the management of M. Frederic Lemaitre, from January to July. Admission: stalls, ten shillings and sixpence; boxes, seven shillings; pit, three shillings; amphitheatre, two shillings.

ROYAL PRINCESS'S THEATRE,

Oxford Street. A small, yet elegant theatre, with no opportunity of external display; erected on the site of the Queen's Bazaar. The interior is the most gorgeous of any of the metropolitan theatres, and is richly decorated in the arabesque style; the proscenium, and proscenium boxes, being very massive and rich in appearance.

The present lessees are Messrs. Charles Kean and Robert Keely, who

have engaged a numerous and talented company, for the performance of tragedy, comedy, and farce; amongst the performers, we may enumerate Mesdames Charles Kean, Wigan, and Keely; Miss Phillips, and Mdle. Auriol; Messrs. Harley, Meadows, Charles Kean, F. Cooke, A. Wigan, Keely, Flexmore, (a remarkably clever burlesque dancer) C. Fisher, and Addison. It is the aim of the lessees, to produce, in addition to the Shakspearian revivals, new pieces of high pretensions, before the ordeal of a London audience; an intention, which if worthily carried out, must ensure for this theatre a high position in public estimation, and confer an enduring honour on the the talented and enterprising lessees. Doors open at half-past six o'clock; performances commence at seven. Admission: orchestra stalls, which which may be returned the entire evening, six shillings; dress circle, five shillings; boxes, four shillings; pit, two shillings; gallery, one shilling. Second price at nine o'clock: dress circle, two shillings and sixpence; boxes, two shillings; pit, one shilling; gallery, sixpence.

The entrance to her Majesty's box is in Great Castle Street, as also the stage entrance.

OLYMPIC THEATRE,

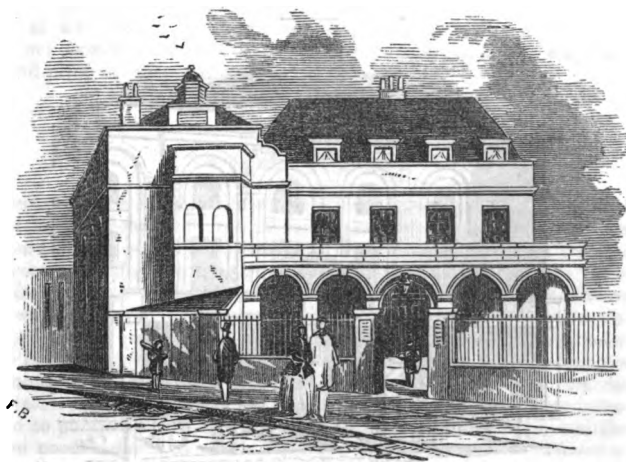
Wych Street. The former theatre on this site, which was erected by old Philip Astley, in 1805, and which obtained some celebrity in its day, from the fact of George III. having contributed the principal portion of the timber of a French man-of-war, *La Ville de Paris*, in which William IV. went out as midshipman, which was used in its construction, was entirely destroyed by fire, on the 29th of March, 1849. The present edifice speedily rose upon its ruins, and was opened on the 26th of December in the same year, under the lesseeship of Mr. Watts, but closed abruptly in a few weeks, in consequence of the criminal proceedings instituted against that gentleman for forgery. The frontage is plain and simple: on entering, the beauty and proportions of the interior contrast strikingly with the plainness of the exterior. The audience part of the theatre is of the horse-shoe shape—decidedly the best of all adapted for the comfort and enjoyment of the spectator. It is decorated in the arabesque style, and lighted by an immense glass chandelier, weighing nearly three quarters of a ton.

The present lessee is Mr. W. Farren, who, notwithstanding that he has a very good company, has failed to do any thing towards restoring its former fortunes. The principal performers here are the lessee himself and his two sons, Mr. G. V. Brooke, who made his first appearance in London at the old theatre, Messrs. Compton, Leigh Murray, and W. Shalders, a good scene painter, who has lately made great progress as a low comedian; Miss Helen Faucit, Mrs. Stirling, Mrs. Leigh Murray, and Miss Louisa Howard. Doors open at half-past six o'clock; performances commence at seven. Admission: boxes, three shillings; pit, one shilling and sixpence; gallery, sixpence. Second price at nine o'clock: boxes, two shillings; pit, one shilling.

STRAND THEATRE,

168, Strand. Built by Mr. Rayner, the comedian, on the site of Baker's Panorama. It is a small, yet neat theatre, and is principally confined to the production of vaudevilles, and other light comic pieces. It was at one time under the management of Mrs. Waylett, by the influence of whose talents it acquired a high reputation, and afterwards under that of the late Mr. W. J. Hammond, when it also enjoyed a large share of public support, Mrs. Nesbitt and Mrs. Stirling gracing it with their presence; here, Mr. Douglas Jerrold, for a short time, appeared on the stage, in one of his own admirable dramas; and here, too, when under the management of Mr. W. Farren, that admirable actress, Mrs. Glover, fulfilled her last engagement on the stage, previous to the evening of her farewell benefit at Drury Lane, an evening which she only survived a few days.

Lessee, Mr. G. Purday. Doors open at half-past six; performances commence at seven. Admission; stalls, four shillings; boxes, three shillings; pit, one shilling; gallery, sixpence. Second price to the boxes only, at nine o'clock.

**SADLER'S WELLS THEATRE,**

New River Head, Islington. So called from the mineral wells formerly situated here, and from the name of a person by whom a summer theatre was first opened on this spot, in 1683. The present building was constructed in 1765, but the interior has been since rebuilt. This theatre was formerly celebrated for the production of

nautical pieces, its proximity to the New River enabling the management to introduce real water into the most striking scenes; and here it was, when under the management of Dibdin, that Grimaldi achieved his greatest triumphs. It has been for the last four or five seasons equally remarkable as the refuge of the Shakspearian drama, banished from the larger temples; which under the judicious management of Mr. Phelps, has proved eminently successful; he having collected around him one of the best working companies in London; a company not distinguished for particular individual eminence, but for the general intelligence which pervades the whole, and for the heartiness with which each member aids the general effect. The chief performers here are the talented lessee himself, Messrs. H. Marston, G. Bennett, Hoskins, H. Mellon, and A. Younge; Miss Glyn, (a pupil of Mr. C. Kemble) Mrs. H. Marston, and Miss S. Lyons. Although the charge for admission is small, the audiences are amongst the most attentive and intellectual in London; the admirable embodiment of the plays of Shakspeare, and those of the elder dramatists, being keenly relished, and highly appreciated. Doors open at half-past six o'clock; performances commence at seven. Admission: boxes, first circle, three shillings; second circle, two shillings; pit, one shilling; gallery, sixpence. Half-price to the boxes only, at nine o'clock, one shilling.



ROYAL SURREY THEATRE,

Near St. George's Circus, Blackfriars' Road. Originally opened as a circus, by Mr. Hughes, the riding-master, in opposition to the elder Astley; but having been destroyed by fire in 1805, it was rebuilt from the designs of Signor Cabanel, an Italian artist, of great knowledge in theatrical buildings, under the direction and immediate

superintendence of Mr. James Donaldson, and opened on Easter Monday, 1806, by Mr. Elliston, who converted the ride into an extensive pit, and named it the "Surrey Theatre."

And burnt the Royal Circus in a hurry,
 'Twas call'd the Circus then, but now the Surrey.—*Rejected Addresses.*

It was afterwards under the management of Mr. Thomas Dibdin, who here produced many of his most favourite pieces; and more recently under that of his brother, Mr. Charles Dibdin; and the late Mr. Davidge. The exterior is neat, and not unimportant, the stuccoed front being ornamented with piers, and sunk pannels, and a portico extending the whole width of the front, beneath which are entrances to the boxes, pit, and gallery. The auditory is of an elliptical shape, one of the best proportioned in London, and well adapted for seeing and hearing.

The present lessees are Messrs. Shepherd and Creswick, who are ably supported by a very good company, and are making a laudable effort to introduce a superior kind of dramatic entertainment to the audiences on the south side of London. The most prominent members of the company are Messrs. Creswick, Shepherd, T. Mead, W. Montague, Bruce Norton, and Widdicomb; Misses Cooper, Jane Coveney, and Laporte. During the summer season, a very good English operatic company make an annual campaign here. Doors open at six o'clock; performances commence at half-past six. Admission: boxes, two shillings; pit, one shilling; gallery, sixpence. Second price at nine o'clock: boxes, one shilling.

VICTORIA THEATRE,

Waterloo Bridge Road, Lambeth, was commenced in 1816, the first stone having been laid by Alderman Goodbehere, as proxy for the Prince and Princess of Saxe Cobourg. It is a large and commodious edifice, without any architectural display, and was built by Mr. Glosop, from designs of Signor Cabanel, an Italian architect of great taste, and was opened on Whit-Monday, 1818, and originally called the Cobourg Theatre, but changed to Victoria some time after the accession of William IV., when her present Majesty was only heir presumptive to the crown. It was at this theatre, in its earlier days, that the fine taste, and eminent talents of Clarkson Stanfield, were first introduced to public notice. The present lessee is Mr. Osbaldiston, and the pieces produced are melo-dramatic pieces, of the lowest character. The gallery is the largest in London, and is well worth viewing from the slips, at the end of the first piece, if the theatre is well filled; the numbers occupying it, their state of undress, and varied occupation, forming a very striking picture, particularly when viewed for the first time. Lessee, Mr. Osbaldiston. Doors open at six o'clock; performances commence at half-past six. Admission: boxes, one shilling; pit, sixpence; gallery, threepence. Second price at nine o'clock: boxes, sixpence.

ASTLEY'S ROYAL AMPHITHEATRE,

Westminster Bridge Road. First established by the eccentric Philip Astley, a light horseman, in the 15th, or General Elliott's regiment, and said to have been the handsomest man in England, about 1774, as an open riding school; but in 1780, it was covered in, and formed into a regular amphitheatre; in 1786, it was richly fitted up, and called the Royal Grove, and in 1792, it was named the Royal Saloon, or Astley's Amphitheatre. It has since been thrice destroyed by fire—in 1794, 1803, and 1841.—but has been rebuilt, and is now one of the best frequented theatres in London. The exterior, which has no architectural pretensions; is ornamented with a portico, surmounted by the royal arms. The auditory is of an elliptical form, neatly ornamented. Between the pit and the stage, is the circular ride, in which are exhibited the extraordinary performances of the most talented male and female equestrians of the day, enlivened by the drolleries of Mr. Barry, the celebrated clown to the ring. Under the management of Ducrow, unrivalled for his fearless and graceful exploits in the circle, this house became distinguished in its way above all others in Europe. The stud of trained horses, all beautiful animals, exhibiting a wonderful degree of sagacity, and obedience to the riders' will, exceeded fifty in number, and the stable now kept by Mr. Batty, the present proprietor and manager, is said to be in no way inferior. Besides the equestrian performances, pantomimes, burlettas, rope-dancing, feats of strength or agility are also exhibited. Manager, Mr. Batty. Doors open at half past six o'clock; performances commence at seven. Admission: boxes, four shillings; pit, two shillings; gallery, one shilling; upper gallery, sixpence. Second price at nine o'clock.

NEW ENGLISH OPERA HOUSE,

73, Dean Street, Soho. Erected by Miss Kelley, an actress of great celebrity, as a school for dramatic tuition, under the expectation of being honoured with the patronage of the Duke of Devonshire, and other members of the aristocracy; but the speculation was unsuccessful, involving its projector in irretrievable difficulties; it is now open for the performance of original operatic productions, by English composers. Doors open at half-past six o'clock; performances commence at seven. Admission: boxes, two shillings and sixpence; pit, one shilling and sixpence; amphitheatre, one shilling. Second price at nine o'clock: boxes, one shilling and sixpence; pit, one shilling.

QUEEN'S THEATRE.

Tottenham Street, Tottenham Court Road. A small neat theatre; at one time under the management of that charming actress, Mrs. Nisbett, since whose reign, it has sadly retrograded. Lessee, Mr. C. J. James. Admission: boxes, two shillings; pit, one shilling; gallery sixpence. Second price at nine o'clock.

MARYLEBONE THEATRE,

Church Street, Paddington. A small, but neat house, tastefully decorated. Lessee, Mr. Stammers, and previously to his suicide, in Newgate, under the management of the late Mr. G. Watts, who collected a very good working company around him, and met with very great success. Doors open at half-past six o'clock; performances commence at seven. Admission: stalls, three shillings; boxes, two shillings; pit, one shilling; gallery, sixpence. Second price at nine o'clock stalls, one shilling and sixpence; boxes, one shilling.

CITY OF LONDON THEATRE,

Norton Folgate. Erected in 1837, from designs by Mr. Samuel Beazley, for the late Mrs. Honey, the celebrated and beautiful actress. Lessees, Messrs. Johnson and Nelson Lee. Doors open at six o'clock; performances commence at half-past six. Admission: boxes, one shilling; pit, sixpence; gallery, threepence. Second price at half-past eight: boxes, sixpence.

GREAT NATIONAL STANDARD THEATRE,

Shoreditch. A large and elegant theatre, capable of containing four thousand and three hundred persons, rebuilt in 1850, from designs by Mr. John Douglass, and opened October 19th, having many improvements in its interior arrangements, evidently suggested by a desire to do every thing that is possible, in order to afford both convenience to the audience, and accommodation for the somewhat ambitious nature of the performances. What the Adelphi Theatre, from its situation, is to the Strand and the West End, this house is to Shoreditch and the East End; standing as it does in a leading thoroughfare, directly opposite the terminus of the Eastern Counties Railway, and in the midst of a dense neighbourhood, it is nightly filled to overflowing, and while the prices are such as to meet the wants of its patrons, the aim of the management would seem to be that of giving a superior style of entertainment, a course, which if resolutely persevered in, must ultimately raise this theatre in public estimation, and redound to the permanent advantage of the proprietor. Lessee, Mr. John Douglass, formerly lessee of the Marylebone Theatre, who has collected around him an excellent working company, amongst whom may be named the lessee himself, Mr. Lyon, Mr. W. Cowle, Mr. Joseph Rayner, and Mr. R. Honner; and Mrs. Cowle, Miss S. Leslie, and Mrs. R. Honner. Doors open at a quarter past six o'clock; performances commence at a quarter before seven. Admission: private boxes, two shillings; dress circle, one shilling and sixpence; lower circle, one shilling; pit stalls, eightpence; pit, sixpence; gallery, fourpence; upper gallery, threepence.

ROYAL PAVILION THEATRE,

85, Whitechapel Road. A commodious edifice devoted to melo-dramatic performances of very inferior character. Admission: boxes, sixpence; pit, fourpence; gallery, twopence.

GRECIAN SALOON,

Eagle Tavern, City Road. The most popular, best conducted, and most prosperous of the numerous tavern theatres, with which London abounds; it is elegantly decorated, comfortably fitted up, and well adapted both for seeing and hearing. Proprietor, Mr. Conquest. The principal entertainments consist of opera, farce, and ballet; each well supported by a numerous and talented company, including Mr. Oxberry, Mr. Frazer, Miss Julia Harland, and other favourite performers. Open all the year round. Admission: boxes, one shilling; pit, one shilling, including a refreshment ticket to the amount of sixpence.

BRITANNIA SALOON,

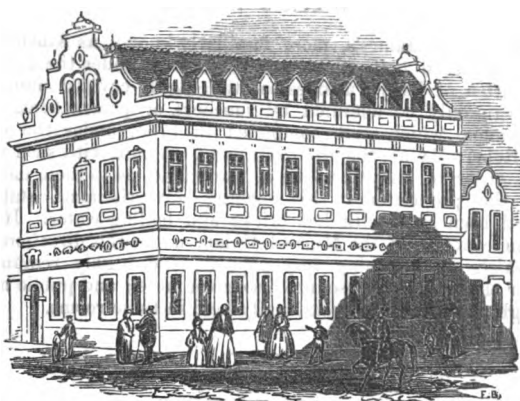
188, High Street, Hoxton. The entertainments here, are a very inferior kind of melo-dramatic performance. Lessee, Mr. S. Lane. Doors open at six o'clock; performances commence at half-past six. Admission: stage boxes, one shilling and sixpence; boxes, one shilling; pit, sixpence; lower gallery, fourpence; upper gallery, threepence.

MISCELLANEOUS CONCERTS.

No metropolis boasts of more amusements than London, when the veil which ordinarily hides them from the casual observer is drawn aside. During the season, scarcely a day passes without two or three morning or evening concerts, the particulars of which are duly announced in the daily papers. The most important of these are usually held at one or the other of the under-mentioned rooms.

ROYAL ACADEMY OF MUSIC,

4, Tenterden Street, Hanover Square. Founded in 1822, by the present Earl of Westmoreland. Instituted by charter of George IV.; its object being to train the youth of both sexes for the musical profession, which is taught by the first professors, at a moderate charge. Occasional concerts are given by the pupils of this institution, at which they evince uncommon proofs of proficiency. Four fellowships have been founded by the Academy; of which one male and one female, are annually contended for at Christmas.



ST. MARTIN'S HALL,

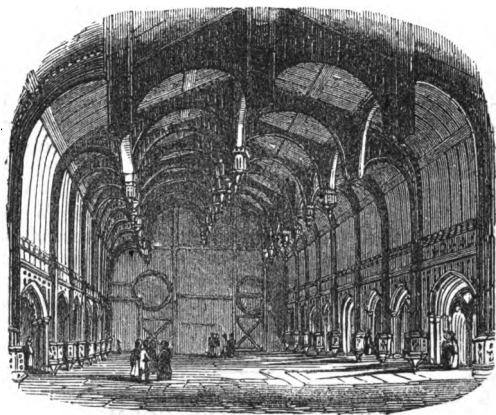
Wilson Street, leading from Endell Street, to Drury Lane. Erected in 1848, from designs by Mr. W. Westmacott, for the use of Mr. Hullah's singing classes. It is in the Elizabethan style of architecture, and in the roof reminds one of the town halls, in Belgium. It has three entrances, from three different sides of the building; from Long Acre; in the east part in Charles Street; and in the north part in Wilson Street. The great concert hall will accommodate three thousand persons; in addition to which, there is a smaller concert hall, used for the purpose of rehearsals, in which quartette concerts, under the management of Mr. Willy, are given with great success. There are also several committee rooms attached to this Hall.

HANOVER SQUARE ROOMS,

Corner of Hanover Street: a suite of rooms in which, during the season, numerous excellent benefit concerts are given upon a large scale; in these rooms also, the concerts of the Philharmonic Society take place, which, from their excellence, have obtained a world-wide reputation, and at which professors of first-rate eminence condescend to become mere members of the orchestra, executing the sublime compositions of Mozart, Beethoven, and Mendelssohn, with a precision and unity of feeling, unattained elsewhere. During the winter, a ball for the Caledonian Asylum, takes place here, the company appearing in full Highland costume, producing, by the great variety of their coloured tartans, a very gay and pleasing spectacle.

WILLIS'S ROOMS,

King Street, St. James's, more familiarly known as Almack's, from the distinguished balls which are given here under the direction of a committee of Lady Patronesses; the highly coveted admission to which, can only be obtained by vouchers, or personal introduction. These rooms, which were completed in 1765, under the direction of Mr. Robert Mylne, the architect, had been built with such rapidity, that in order to allay the fears of the public, as to their damp condition, the proprietor in his opening advertisement, stated that they had been built with hot bricks and boiling water. Here take place the concerts of the Musical Union, under the direction of Mr. Ella, which are becoming very popular, and highly remunerative; balls for charitable purposes are also given here; and public meetings of a high character, are occasionally held in these rooms.



CROSBY HALL,

Bishopsgate Street; one of the most beautiful of the few remaining specimens of domestic architecture of the fifteenth century; was built by Sir John Crosby, in 1466: at his death in 1475, it became the residence of the Duke of Gloucester, afterwards Richard III., and is frequently named by Shakspeare in his play of that name, and afterwards that of Sir Thomas More, the wise, learned, and amiable chancellor of Henry VIII., and the witty author of "Utopia." In 1523, Sir Thomas More sold it to his intimate friend, Antonio Bonvisi, and in 1547, it came into the possession of William Roper, son-in-law, and William Rastell, nephew of Sir Thomas More, from whom it was alienated, on religious grounds, by Edward VI., in 1551, and

conferred on Baron D'Arcy, of Chiche. The next inhabitant of Crosby Place was Alderman William Bond, who, dying in 1576, it passed into the possession of Sir John Spencer, lord mayor, in 1594, commonly known as the Rich Spencer, and at his death, in 1609, it descended to William Compton, first Earl of Northampton, who had married Elizabeth, his only daughter and heiress. The next resident here was Mary, Countess of Pembroke, "Sidney's sister, Pembroke's mother;" and we then find the celebrated Duc de Sully, ambassador from France, lodged here, in the reign of James I.; the succeeding, and last man of note who resided here, was the gallant cavalier, Spencer, second Earl of Northampton, who accompanied Charles I. on his romantic journey to Madrid, to woo the Infanta of Spain, and who afterwards fell nobly in the moment of victory, at the battle of Hopton Heath. At the Restoration, it was occupied by Sir Stephen Langham, and in his life time, the greater part of Crosby Place was destroyed by fire; and in 1677, Crosby Square was built on its ruins.

The noble hall, which fortunately escaped destruction, was used for nearly a century, as a Presbyterian Meeting House, it was then turned into a packer's warehouse, and was so used until 1831, when the lease having expired, funds were raised by subscription, to restore it to something like its original magnificence. The restoration was commenced in 1836, and completed in 1842, since which time it has been used as a Literary Institution. The remaining buildings known as Crosby Hall, consist of the council chamber, the throne room and the great hall. The council chamber, sometimes called the dining room, is lighted by two large windows; the one in the corner of the left wall is a restoration, and has a flat, massive-ribbed ceiling, corresponding with the character of the room, and a low-pointed, but very broad-arched chimney-piece, set in a square-deep moulding. The throne room has a rounded ceiling, divided into small compartments, by slender oak ribs; it is lighted similarly to the council chamber beneath, one of the windows being ornamented by a richly painted border, and the corner window is remarkably beautiful, extending from the floor to the ceiling; the great hall, is fifty-four feet long, twenty-seven feet broad, and forty feet in height; the roof, the original one restored, is of great beauty. The oriel window, presented by T. Willement, Esq., is ten feet ten inches in breadth, extending the whole depth of the Hall, and is richly decorated with a series of armorial bearings of the various occupiers of Crosby Hall; remaining windows are also decorated with armorial bearings.

THE APOLLONICON,

Music Hall, Adelaide Street, Strand. This magnificent musical instrument, constructed by Messrs. Flight and Robson, possesses powers of a high and varied order. Open daily, between the hours of one and five.

CHAPTER XIII.

THE MUSEUMS AND GALLERIES OF ART.

The fine arts are great improvers of mankind; they are the living sources of refinement—softening and humanising the characters of men—assuaging the fierceness of the wilder passions—substituting calm and harmless enjoyment for more perilous excitement—maintaining the innocent intercourse of nations, and affording one more pledge of peace, their great patroness and protectress, as she is of all that is most precious and excellent among men.—*Lord Brougham.*

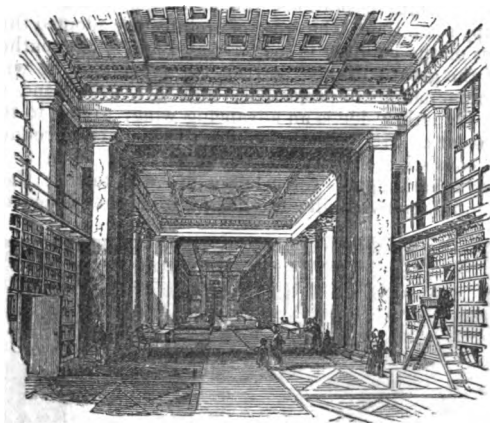
THE BRITISH MUSEUM.

To observe every the least difference that is in things, argues a quick and clear sight; and this keeps the understanding steady and right in its way to knowledge.—*Locke.*

Great Russell Street, Bloomsbury. This splendid national institution owes its first establishment to the will of Sir Hans Sloane, an eminent physician and naturalist of his day, who directed that on his death, his books, manuscripts, and collections, both of art and natural history, should be offered to Parliament for £20,000. The offer was accepted at his death, in 1753; and the Act (26 Geo. II.) which directed the purchase, also directed the purchase of the Harleian Library of Manuscripts; and enacted that the Cottonian Library, which had been presented to the nation in the reign of William III., and deposited in Dean's Yard, Westminster, should, with those, form one general collection; to which, at the same time, George II. added a large library that had been collected by the preceding sovereigns since Henry VIII. To accommodate the national property thus accumulated, the Government raised, by lottery, the sum of £100,000, of which £20,000 was devoted to purchase the above collections: and in 1754, Montague House was bought of the Earl of Halifax, as a repository for the then infant establishment,—the cost of the purchase and necessary repairs and fittings being about £23,000. The British Museum was opened in the beginning of 1759.

It would be tedious to furnish a complete list of the very numerous purchases and donations, by the aid of which the institution has risen to its present grandeur. In 1772, Parliament purchased Sir William Hamilton's collection of Roman vases and curiosities. The Townley Marbles were added in 1805; two years after which was opened the

Gallery of Antiquities. Colonel Greville's minerals were purchased in 1812; the Elgin and Phigalian Marbles came in immediately on the peace of 1815; Dr. Burney's library was purchased in 1818, for a sum of £13,500; Sir Joshua Banks's library and herbarium were bequeathed in 1820; Egyptian Antiquities were bought from Messrs. Salt and Sams, to the amount of nearly £10,000; and in 1823, King George IV. presented the splendid and very valuable library of his father, George III., comprising upwards of seventy thousand volumes, now deposited in a fine suite of rooms, in the lower story of the east wing of the new building.



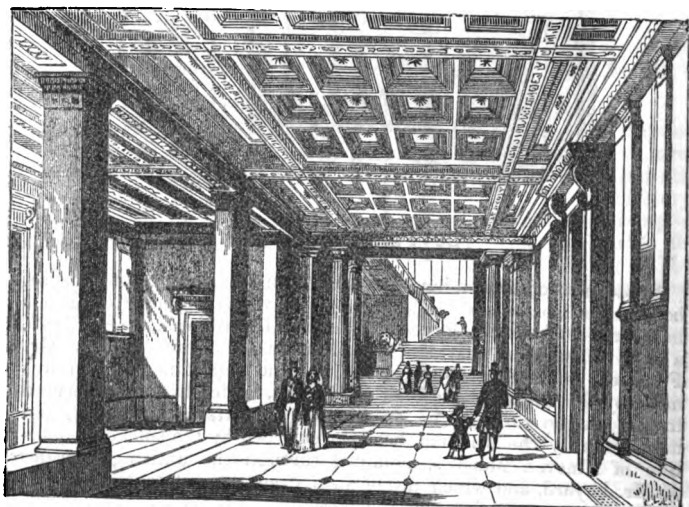
THE KING'S LIBRARY.

Subsequent additions have annually been made, at great expense, both to the library and galleries; besides which, valuable donations have been made by Mr. Payne Knight, Sir G. Wilkinson, &c.; in 1842, a large collection of marbles, from Xanthus, was presented by Mr. Fellows; in 1846, a most interesting, and important addition was made by the arrival of the Badrun Marbles, which had been secured to this country through the exertions of Sir Stratford Canning, and more recently the Museum has been enriched by the splendid collection of Nineveh Marbles, obtained through the untiring energies of Mr. Layard, and which are of such deep interest to the biblical student.

The building in which the library and collections were originally deposited, having proved quite insufficient for their accommodation, Sir R. Smirke was desired by the trustees of the Museum to prepare designs for a new building, more worthy of the collection and the nation. The works were commenced in 1825; and in 1828, was completed the eastern wing of a new building, intended to enclose a

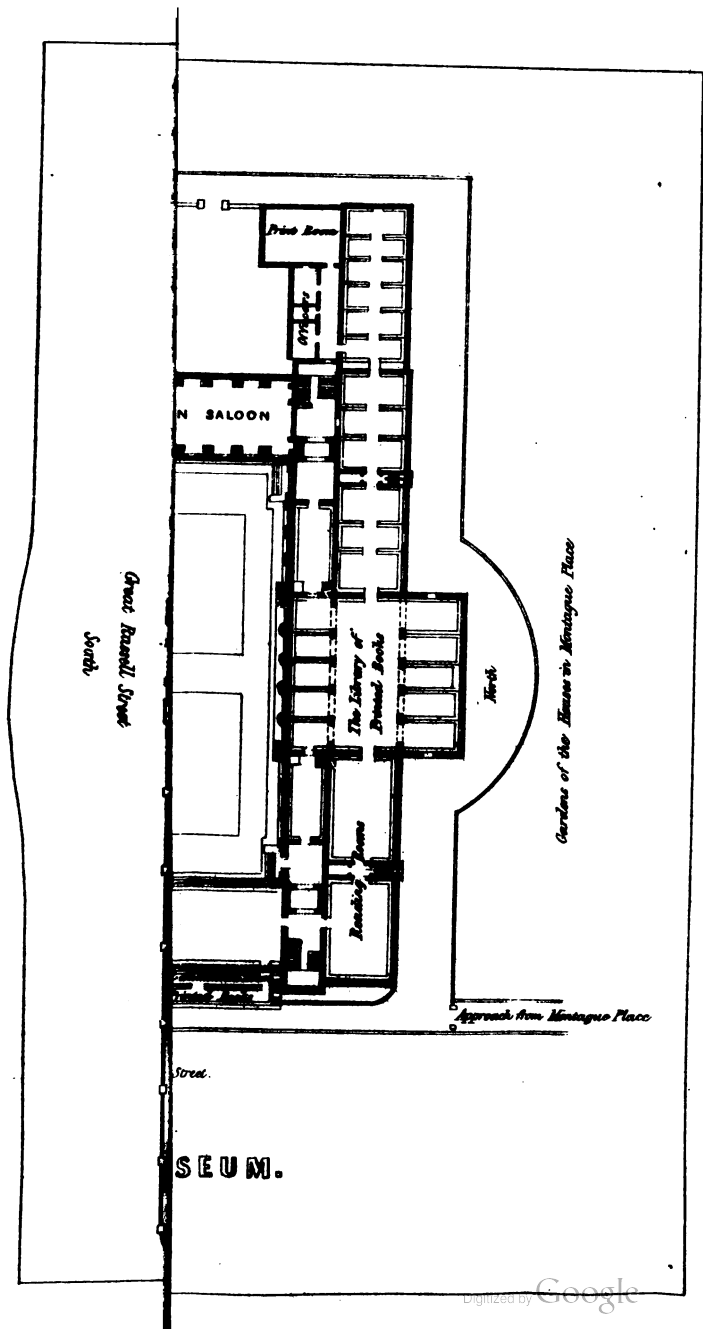
square. Three other sides have since been added, and the contents of the old Museum transferred thither, the last remains of the old building having been removed in 1845. In 1846, declining health induced the architect to relinquish the charge; and his brother, Mr. Sydney Smirke, has since been engaged in the completion of the work. When all the works now in progress shall have been completed, the British Museum will unquestionably be the grandest national establishment in the metropolis, and one of the first in Europe. The expenditure on these works up to the present time has been £753,492.

The principal façade of the Museum is completed, with the exception of its sculptural decorations, the execution of which will necessarily occupy some time. The order of architecture adopted throughout the exterior of the building is the Grecian-Ionic. The southern front consists of the great entrance portico, eight columns in width, and two intercolumniations in projection; and is a grand and imposing entrance. On either side is an advancing wing, giving to the entire front an extent of 370 feet; the whole of which is surrounded by a colonnade, consisting of forty-four columns raised upon a stylobate five feet and a half high. The columns are five feet at their lower diameter, and forty-five high; the height from the pavement of the



ENTRANCE HALL.

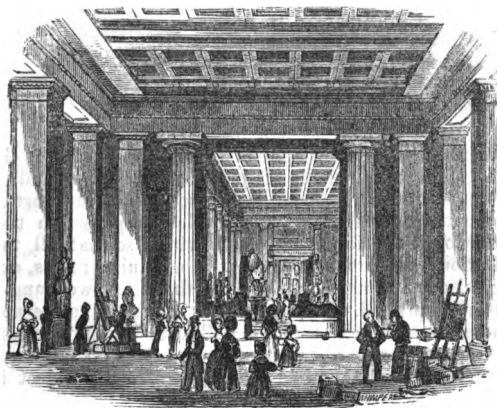
front court-yard to the top of the entablature of the colonnade is sixty-six feet and a half. The tympanum of the portico is proposed to be enriched with historical or allegorical sculpture in bas-relief, and colossal statues to surmount the pediment.



Crossing the spacious court-yard, the visitor gains admission by the principal entrance, under the portico of the south façade, by a carved oak door, nine feet wide, and twenty-four feet high, which is reached by a flight of twelve stone steps, one hundred and twenty-five feet in width, terminating on either side with pedestals intended to receive colossal groups of sculpture.

The entrance-hall is of the Grecian-Doric order, sixty-two feet by fifty-one feet, and thirty feet high. The ceiling is trabeated (cross-beamed), deeply coffered, and enriched with Greek frets, and other ornaments, painted in encaustic, in various colours, most harmoniously blended. The large gold star, upon a blue ground, in the centre of each coffer, has a superb effect. The floor is laid with large squares of Portland stone, and small gray marble diamonds at their angles.

At the western extremity of the hall is the principal staircase. The centre flight is seventeen feet wide, and is flanked by pedestals of grey Aberdeen granite, upon which will be placed colossal sculpture. The walls on either side of this centre flight are cased with red Aberdeen granite, highly polished. On the first landing are two beautiful vases on pedestals of Huddleston stone; and the balustrades are of the same material. The walls and ceiling are painted in oil, and in encaustic colours; and the ceiling is trabeated, coffered, and decorated to harmonise with the entrance-hall. These decorations have been executed by Messrs. Colman and Davies.



CENTRAL HALL.

So varied are the stores of the Museum, that all will there find gratification for their intellectual tastes, however opposite may be the direction they take. The artist and the naturalist, the antiquary and the man of science, will alike meet with what is congenial with their respective pursuits; therefore, although no one department will be

universally interesting in the same degree to all—some perhaps of no interest to a great many—each is respectively of paramount importance to those whose studies are connected with it.

At the top of the grand staircase, commences the suite of rooms appropriated to Natural History.

THE NATURAL HISTORY DEPARTMENT,

Was the principal one in the original Sloane collection, which formed the basis and nucleus of the present greatly enlarged and extended contents of the Museum, in connection with that branch of human science. The departments of ornithology and mineralogy, are now particularly rich: among the more valuable contributions to the latter, which have been made, from time to time, may be mentioned a collection of fossils, made by Mr. Menzies, on the north-west coast of America, and presented by George III, in 1797; the acquisitions of the Beroldingen fossils in 1810, and the splendid cabinet of minerals, formerly kept in the royal observatory at Kew, the munificent donation of George IV.

These galleries occupy, on the upper floor, the eastern portion of the south front, and the whole of the eastern and northern sides of the quadrangle; and are divided into five distinct parts, all of which, except the first (still incomplete), are now open to the public:—

1. THE BOTANICAL MUSEUM.
2. THE MAMMALIA GALLERY.
3. THE EASTERN ZOOLOGICAL DITTO.
4. THE NORTHERN ZOOLOGICAL DITTO.
5. THE NORTHERN OR MINERAL DITTO.

The mammalia and the zoophytes occupy the rooms of the south front; and the birds and shells are placed in the eastern gallery, leading from the Mammalia Saloon, to the rooms on the north side of the north front, while the fishes and reptiles are placed in the rooms forming the south division of the north wing; so that all the zoological collections are brought together in adjoining rooms, except the entomological one, to which a room at the north-west angle of the building is appropriated. These galleries consist of rather more than sixteen thousand superficial feet of "wall cases" alone; and, although the height of the rooms are twenty feet, the cases do not rise higher than eight feet, so that a distinct inspection of every object is easily obtained.

The collection of animals, which has been greatly increased within the last few years, at a vast annual expense, have been admirably arranged, under the superintendence of the indefatigable curators, Messrs. Koenig and Gray, and may now both for extent and beauty of exhibition, vie with the first museums of continental Europe. On the floor of these rooms are placed fine specimens of the giraffe, the elephant, the rhinoceros, and the hippopotamus. In the Mammalia Saloon, is also placed a very fine collection of corals, and brainstones.



THE EASTERN ZOOLOGICAL GALLERY,

Is a splendid apartment, extending nearly the whole length of the eastern wing, and is devoted to the reception of the truly magnificent collection of birds, of which there are many thousand specimens, including, individuals of every known variety, from the majestic condor of the Andes, to the diminutive humming-bird of South America, with its rich and beautiful plumage: here, too, may be seen the gorgeously coloured trogon, and the elegant lyre-bird; the sacred Ibis, and the domestic stork, together with the stormy petrel, and the sea-gull of our own coasts.

On the lower floor, the eastern portion of the south front, and part of the east wing, are devoted to the Library of Manuscripts. The remainder of the east side, and the whole of the north side of the quadrangle, are occupied by the Library of printed books. The ground-floor of all the buildings to the west of the quadrangle is appropriated to

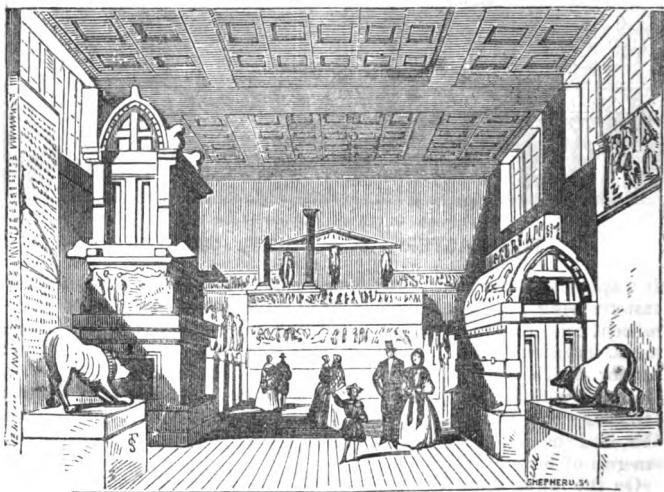
THE GALLERY OF ANTIQUITIES,

Which was first opened as a separate department in 1807, it originally consisted only of the marbles formerly belonging to the late Mr. Townley and Sir Hans Sloane; some few monuments from Egypt, ceded at the capitulation of Alexandria; and the vases, curiosities &c., recovered from Pompeii and Herculaneum (cities buried A.D. 79, during an eruption of Vesuvius), and purchased from Sir W. Hamilton. This collection, however, has been subsequently so much enlarged, partly by presents and bequests, but chiefly by purchase (at a cost exceeding £80,000), from the Earl of Elgin, Messrs. Salt, Sams, Duxand,

Bronsted, Campanari, &c., that it has become one of the most valuable and extensive galleries in Europe.

The entrance to this department is by a door to the left of the principal entrance; it occupies on the ground-floor, the south-western and western portion of the quadrangle, and is thus arranged:—

1. THE TOWNLEY GALLERY.
2. THE LYCIAN ROOM.
3. THE NINEVEH GALLERY.
4. THE GRAND CENTRAL SALOON.
5. THE PHIGALIAN SALOON.
6. THE ELGIN DITTO.
7. THE EGYPTIAN DITTO.



THE LYCIAN ROOM.

The contents of this room, scarcely inferior in interest to those in the Elgin collection, were discovered in 1841, by that zealous, classical archaeologist, Sir Charles Fellows, in or near Xanthus, the capital of Lycia, one of the south-west provinces of Asia Minor, and under the direction of that gentleman, they were removed from that country, by two expeditions, undertaken by her Majesty's government, in the years 1842-1846, and deposited in the Museum, when the present room was erected for their reception.

The Assyrian sculptures, forming the Nineveh Gallery, which are at present placed in the entrance hall, and in a vault beneath the Lycian Room, until a suitable room can be built for their reception, are, perhaps, the most interesting portion of the treasures of this truly national establishment, whether we consider them as works of

art, as engraved histories, or as corroborations of the truth of Scripture, they are every way remarkable. The colossal-winged bull, and the colossal-winged lion, being especially objects of interest.



THE ELGIN SALOON,

Is a room chiefly noticeable for its size and unusual air of spaciousness, being remarkably plain, with no other finishing than that of being painted in imitation of porphyry; but within these walls are deposited the most precious relics of ancient art—*chefs d'œuvre* of Grecian sculpture, at its most palmy period, the age of Pericles—works from the chisel of Phidias and his contemporaries—treasures of which England is envied the possession by the rest of Europe, and which owing to its being linked to them, immortalizes a name, that would else have only figured in an obituary, as that of a nobleman sometime ambassador to the Porte.

THE EGYPTIAN SALOON.

The colossal monuments, chiefly of Thebes and Memphis, the capitals of Upper and Lower Egypt, respectively, which are deposited in the Egyptian Saloon, derives an increased interest from the fact that they were principally executed during the best ages of Egyptian art, viz., between the times of Thothmes III., and Rameses II. (i. e. between the years b. c. 1495 and 1360), at least five centuries prior to the dawning of Grecian civilization, and as early as the time of the Judges in Israel. The general characteristics of these sculptures, are extreme simplicity, or uniformity in the composition of the lines, want of variety in action, and the absence of any sentiment or expression in the heads. For the light or majestic drapery of the Grecians, possessing all that is beautiful in outline, admirable in effect, noble in design, and perfect in execution, we here see enormous masses

of granite and porphyry, with colossal fragments of gigantic statues, whose enormous dimensions, overwhelmed by the shocks of nature, or the fury of the elements, have been scattered, in past ages, over regions at present inaccessible, or beneath the arid and burning sands, which have at once been their tomb and their protection.

On leaving the *Amo-Room*, to the *Egyptian Saloon*, the visitor ascends, at the north-west angle, a spacious flight of stairs, leading to the *Western Gallery*, in which the smaller *Egyptian*, *Greek*, and *Roman Antiquities* are arranged as follows:—

1. THE VESTIBULE.
2. THE MUMMY ROOM.
3. THE BRONZE SITTO.
4. THE ETRUSCAN ROOM.
5. THE NEW ROOM.
6. THE MEDAL ROOM.
7. THE PRINT ROOM.
8. THE ETHNOGRAPHICAL ROOM.



THE MUMMY ROOM.

The contents of which (either purchased from Messrs. Salt and Sams. or presented by Sir G. Wilkinson, and other travellers), are extremely curious, and deserve a lengthened inspection, as illustrating the most minute particulars in the domestic history of the ancient Egyptians; and the interest is not a little heightened by a knowledge of the fact, that many of the specimens of art and manufactures belong to a period as far back as the Exodus of the Israelites, about four centuries before the Trojan war.

THE LIBRARY.

The entrance to which is from Montague Place, is exclusively appropriated to the use of the readers. It contains about 800,000 distinct

works; 10,221 maps, plans, and charts; 29,626 volumes of MSS.; 2,946 rolls of various kinds; 23,772 charters and instruments; 208 MSS. on reed and bark; 55 on papyrus; and 851 seals and impressions. It is thus inferior in number only to the two great libraries of Munich and Paris. The number of readers possessing tickets of admission, is nearly 40,000, and the average number of readers per day, is 250. When the reading room was first opened, January 15th, 1750, there were only five readers. A magnificent collection of books, which forms an important section of the magazine of knowledge, contained within these classic walls, and called the Royal Library, was presented by George IV., and though equally accessible, is kept separate from the rest.

The Museum is open on Mondays, Wednesdays and Fridays, between the hours of ten and four o'clock, from the 7th of September to the 1st of May; and between the hours of ten and seven o'clock, from the 7th of May to the 1st of September. Admission free.

The contents of the Medal and Print Rooms can be seen only by very few persons at a time, and by particular permission.

Persons applying for the purposes of study or research, are admitted to the reading-rooms every day, from nine o'clock in the morning until four in the afternoon, between the 7th of September and the 1st of May; and until seven o'clock in the evening, between the 7th of May and the 1st of September. Artists are admitted to study in the galleries of sculpture, between the hours of nine and four o'clock, every day except Saturday. The Museum is closed from the 1st to the 7th of January, the 1st to the 7th of May, and the 1st to the 7th of September, inclusive; on Ash-Wednesday, Good Friday, and Christmas-Day; and also on special Fast, or Thanksgiving Days, ordered by authority. Descriptive Guides, the Synopsis of the contents of the British Museum, price one shilling; Clarke's Hand-Book Guide, illustrated with numerous engravings, price sixpence.

EAST INDIA MUSEUM.

East India House, Leadenhall Street. This valuable collection is principally devoted to curiosities or articles of vertu, from the East, including many of the trophies that graced the arms of the troops of the Honourable East India Company, especially those taken at the siege of Seringapatam; one of the most singular of which is a curious musical instrument, invented for the diversion of the Sultan Tippoo Saib, on the principle of an organ, which is built to resemble a tiger, killing and devouring a British officer, the sound of the music being intended to imitate his dying cries. Daggers, swords, and matchlocks, used by Indian heroes, and Persian warriors, are also exhibited in great numbers, with a variety of implements used in the households of social life. Open to visitors on Tuesdays and Thursdays, by order of any director of the Company: and on Saturdays, from ten till four o'clock, without any restriction.



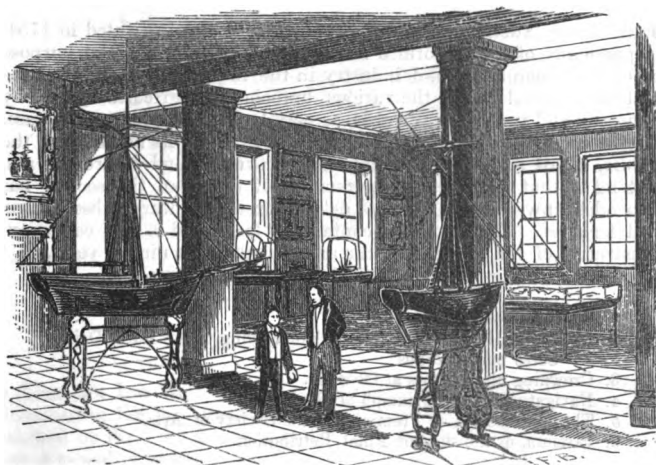
MUSEUM OF ECONOMIC GEOLOGY,

28, Jermyn Street, Piccadilly. Established in 1835, in consequence of a representation to the Government by Sir Henry De la Beche, C.B., that the geological survey then under the Ordnance, and in progress in Cornwall, possessed great opportunity of illustrating the application of geology to the useful purposes of life. The collections were at first placed in Craig's Court, Charing Cross, but they accumulated so rapidly, chiefly from donations, that a larger building became necessary for them. The present handsome structure, having a double frontage, was in consequence erected in 1848, from the designs of Mr. James Pennethorne. The Piccadilly façade is distinguished by great boldness and originality of character in design, and possesses one singular feature—that there is no doorway in it; the entrance being in Jermyn Street. The north front is faced with Anston stone; the south front with Colchester bricks, and Anston stone dressings. On the ground-floor is a hall, forty feet wide by sixty-six feet long, formed into three divisions by Doric columns, for the exhibition of stones, marbles, the heavier geological specimens, and works of art. Ascending from the hall, by a staircase on each side of the entrance lobby, which joins in a central flight, between Ionic columns, the visitor arrives at the principal floor. The large gallery is a fine apartment, ninety-five feet long, by fifty-five feet wide, and thirty-two feet high to the springing of the roof; having two galleries along its sides to give access to the cases with which the walls are lined.

There is also a spacious theatre connected with this establishment, in which it is intended that lectures illustrative of the science of geology shall be delivered. These lectures have long since been authorized, but the want of proper accommodation for the public has hitherto prevented their delivery.

The collections are already very considerable, and are rapidly increasing, chiefly, as at first, from donations. They comprise alike illustrations of the geology of the United Kingdom and its colonies, and of the application of that science to the useful purposes of life, numerous models of mining works, mining machinery, metallurgical processes, and other operations, with needful maps, sections, and drawings, aiding a proper and comprehensive view of the subject.

Open daily, from ten till four o'clock. Admission, free. Descriptive guide, one shilling.



UNITED SERVICE INSTITUTION,

Scotland Yard, Whitehall. Established in 1831, as a central repository for objects of professional art, science, and natural history; and for books and documents relative to those studies, or of general information. The annual subscription is ten shillings, and the sum of six pounds constitutes a member for life. The museum consists of a commodious suite of rooms, and a library on the ground floor. The model-room contains many beautiful models and sections of ships of the line, gun-boats, rudders, and other implements of naval architecture. There is an extensive and valuable collection of natural history, particularly of insects and reptiles; the animals, which are in good preservation, are chiefly from tropical climates. The mineralogical cabinet, which consists of many thousand species, is very valuable. In the armoury chamber, admirably arranged under the superintendence of Mr. George Starcy, of the ordnance department, are many remarkable relics, which associate us with the great and perilous

events in the history of our own and other countries. There is also a collection of Grecian and Roman vases and coins, and general antiquities. Open daily (Saturdays excepted), from eleven till four o'clock, in the winter; and from eleven till five o'clock in the summer. In the council room is a fine large orrery, made for George III., and figured in Ferguson's *Astronomy*. Admission by tickets, to be obtained from members; explanatory guide, one shilling.

SOCIETY OF ARTS,

John Street, Adelphi. This important society was instituted in 1754, in pursuance of a plan formed in the preceding year, for the purpose of exciting emulation and industry in the improvement of ingenious and commercial arts, the various branches of agriculture, &c., by honorary and pecuniary rewards, as may be best adapted to the case, for the communication to the society, and through its medium to the public, of all such useful inventions, discoveries, and improvements, as tend to that purpose. In pursuance of this plan the society has expended upwards of £100,000, derived from voluntary subscriptions and legacies. The Museum contains a large and varied collection, illustrative of the progress of the arts for the last ninety years.

In the meeting-room are Barry's celebrated pictures:—

1. The Story of Orpheus.
2. A Grecian Harvest Home, or Thanksgiving to the Rural Deities, Ceres and Bacchus.
3. Crowning the Victors at Olympia.
4. Navigation, or the Triumph of the Thames.
5. The Distribution of Premiums in the Society of Arts.
6. Elysium, or the state of Final Retribution.

Within the last few years, this society has evinced an increased activity, and by an annual exhibition of pictures, by some celebrated modern artist, have produced an exhibition, alike honourable to native talent, and tending to the improvement of the public taste. The great Exhibition of 1851—the anxiously-expected festival of industry—owes its origin mainly to the exertions of this society. The development of the happy idea of its President, His Royal Highness Prince Albert, having been nobly seconded by the council and executive of that body, and by their strenuous exertions, a living and bodily form was given to a project, which promises inestimable benefits, not only to the people of these favoured Islands, but to the whole human race. By its means all the nations of the earth will be brought into more friendly communication with each other, and the bond of brotherhood and peace be so strengthened, that man shall henceforth regard the arts of peace as the highest good, and war, with its attendant horrors, be no more heard of in civilized lands.

Open daily (except Wednesdays), from ten till three o'clock. Admission free.



THE SOANE MUSEUM,

13, Lincoln's Inn Fields. One of the most unique and interesting collections in London, formed and founded in his own house, and bequeathed by Sir John Soane, in 1833, an Act of Parliament having been obtained to sanction its disposal in its present form. The Museum, which occupies a suite of twenty-four rooms, erected in 1812, is enriched with a choice collection of Grecian and Roman specimens of architecture, Etruscan vases, and Egyptian antiquities. Among the latter, being the gem of the collection, is the celebrated alabaster sarcophagus, brought by Belzoni from the ruins of Thebes, and purchased by Sir John Soane of Mr. Salt, in 1824, for £2,000. The rooms are ornamented with paintings, by Canaletti; many of the originals of Hogarth, especially the *Rake's Progress*, a series of eight pictures, purchased in 1802, for £508; and with the designs of Sir John Soane himself. Among other interesting objects, will be found the Napoleon medals, Sir Christopher Wren's watch, and a pistol, formerly belonging to Peter the Great. Open to the public every Thursday and Friday, from ten till five o'clock, during the months of April, May, and June; and on Tuesdays, from the first in February to the last in August, for trustees and their friends. Persons desirous of obtaining admission, must apply a day or two previously, when tickets will be forwarded by post to their address. Foreigners and those unable to attend at these stated periods, are admitted by special application.

MUSEUM OF NAVAL MODELS,

Somerset House. A very extensive and highly interesting collection of Naval Models. Here may be seen what kind of ships they were which carried the flag of Howard, the conquerer of the Armada; of Sir Walter Raleigh and Sir Francis Drake; of Blake, who in disastrous times, was true to his country's honour, and taught the English sailor to be invincible; of all who have contributed to render England the Queen of the ocean, "Howe, Jervis, Nelson, Collingwood;" and here also may be seen developed the progress of an art, which has called forth the powers of minds of the highest scientific character, and taxed all their energies. Open daily. Admittance to be obtained by order, on application, from the Surveyor-General of the Navy, Sir William Symons.

LONDON MISSIONARY MUSEUM,

7, Blomfield Street, Moorfields. A numerous collection of objects of natural history, and of idols and other symbols of heathen worship, in the region over which the care of the London Missionary Society extends, but principally from Asia and the South Sea Islands. The collection which was first exhibited in Jewry Street, and subsequently in Austin Friars, was removed to the present capacious premises in 1835.

This museum is particularly interesting, on account of all the materials for its formation, having been collected by pious and indefatigable missionaries, dispersed at various periods over the most distant regions of the earth, where they voluntarily undergo the greatest hardships and privations for the sake of promoting Christianity among the heathen. Many of the objects in the collection not only particularly illustrate the religious worship of the people among whom they were stationed, but many of them also display the ingenuity of the savages in the manufacture of articles before their intercourse with Europeans; and others, again, the great advantage they have gained in the progress of the arts and civilization from the partial labours of the missionaries. There is also an extensive collection of Hindoo, Chinese, and Burmese idols, and a collection of portraits of native chiefs of the South Sea Islands and elsewhere, who have embraced Christianity and adopted European costume, as also several frames about two feet square, containing miniature portraits of many of the missionaries and their no less enterprising and estimable wives.

Among the articles which display the ingenuity of the natives of the Society Islands are beautifully-carved paddles, clubs, &c., executed with a sharp stone as a cutting instrument; as also various specimens of cloth, manufactured by the natives from grass and reeds, from the bark of trees, and from the fibrous portion of the celebrated *Cocode-Mer*.

Open daily, from ten till five o'clock. Admission, free.



MUSEUM OF THE COLLEGE OF SURGEONS.

Lincoln's Inn Fields, south side. This magnificent Museum of preparations, attached to the Royal College of Surgeons—the first of its kind in the world—owes its foundation to the untiring industry and talents of John Hunter, the great anatomist and physiologist, who devoted his life to collecting the most important specimens in those great branches of knowledge—Natural History, Comparative Anatomy, Physiology, and Pathology; the Museum was originally arranged by that gentleman in a building contiguous to his house, in Leicester Square, and was completed in 1787, when it was open for inspection during the month of October, to the medical profession, and from May to November, to professional patrons, and cultivators or lovers of physiology, or natural history; an arrangement, the liberality of which was duly appreciated. On his death it was purchased by Government of the executors of that great man, for £20,000; and a building having been erected for its reception, it was opened to the public in 1813.

The Museum is an extensive building, of noble proportions and of an oblong form, with galleries surrounding it, erected in 1836, at the expense of the college, and at a cost of £40,000; the former building proving too small for the display and adequate arrangement of the numerous specimens that were afterwards added. It contains preparations of every part of the human body, in a sound and natural state, as well as a great number of deviations from the natural

form and usual structure of the several parts. A portion of it is allotted to morbid preparations; and there are few of the diseases to which man is liable, of which examples are not to be found. There is also a rare and extensive collection of objects of natural history, which, through the medium of comparative anatomy, greatly contributes to physiological illustration; and likewise a very considerable number of fossil and vegetable productions. The whole collection amounts to upwards of twenty thousand specimens and preparations. Amongst the many curiosities, is the wife of the celebrated Van Butchell, preserved in a long square mahogany box, with glass over the face, which may be removed at pleasure; an Inca of Peru, in a remarkable attitude; some heads of savages; the skeletons of O'Brien the Irish giant, and of a remarkably small female dwarf; with the skeleton of Chuny, the elephant that was shot at Exeter Change. Open to members on Mondays, Wednesdays, and Fridays, from twelve till four o'clock, except the gallery, which is not open after two o'clock, and to the public during the months of May and June, on Tuesdays and Thursdays by leaving the name and address of the applicant previously.

MEDICAL MUSEUM,

Guy's Hospital, St. Thomas's Street, Borough. Specimens of anatomical and physiological structure. Open daily. Introduction to be obtained by any of the students.

SAULL'S MUSEUM OF GEOLOGY,

15, Aldersgate Street. A very interesting geological collection, made by W. D. Saull, Esq., F.S.A. Open on Thursdays, at eleven o'clock. Admission free. The proprietor usually explains personally to visitors the various phenomena, and develops some new views on the earth's motion. The collection of fossil remains are rich in specimens from the coal measures, consisting of ferns, reeds, and other fossils common to the coal formation, some of which are of gigantic dimensions.

MUSEUM OF LONDON ANTIQUITIES,

5, Liverpool Street, Bishopsgate. It contains a large quantity of remarkable objects, illustrative of the condition of London in the time of the Romans, discovered during the past few years, and collected and preserved by Mr. Roach Smith. To the provincial and foreign antiquary this collection is extremely valuable, as affording numerous points of comparison in the various classes of antiquities. May be seen by appointment.

MUSEUM OF THE ASIATIC SOCIETY,

Grafton Street. A selection of very rare and choice Oriental specimens, illustrative of the arts, arms, economy, and antiquities of the eastern world. In the meeting-room is a library, rich in Oriental, Persian, Chinese, and Sanscrit MSS., and other works; and cases containing a variety of curious specimens. Above the cases are models, of a singular series, illustrative of Hindoo manners, all in different characteristic attitudes. In the ante-room are also some interesting models, amongst which may be noticed a model of the Pagoda and Convent of Priests, at Canton, which was assigned for the residence of Lords Macartney and Amherst, with their suites, when on their embassy to China, and which is one of the largest in that country. There is also a small collection of minerals, natural history, and remnants of sculpture; also an armoury, with a large collection of warlike instruments, from Bengal, Assam, Malabar, Malay, and New Zealand. Open daily, to members; and visitors, upon their written orders, on Tuesday, Wednesday, and Thursday, in each week, from eleven till four o'clock. Orders are easily obtainable at the rooms, in Grafton Street.

ENTOMOLOGICAL MUSEUM

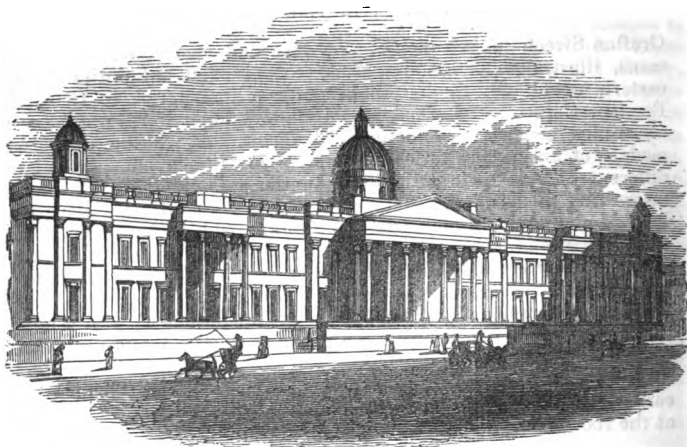
At the rooms of the Entomological Society, 17, Old Bond Street. The collection is very extensive, one considerable portion of it being that of the late Rev. Mr. Kirby, presented to the society by that gentleman. There are in the Museum five cabinets. The number of individual specimens may be stated at about thirty thousand. Open, for the inspection of members and their friends, every Tuesday, from twelve till four o'clock.

ZOOLOGICAL MUSEUM,

11, Hanover Square. Instituted in 1826, to encourage the science of which it bears the name. The Museum is rich in subjects of natural history. Open daily, from ten till five o'clock. Admission, by ticket, obtainable from members.

MUSEUM OF THE ROYAL INSTITUTION

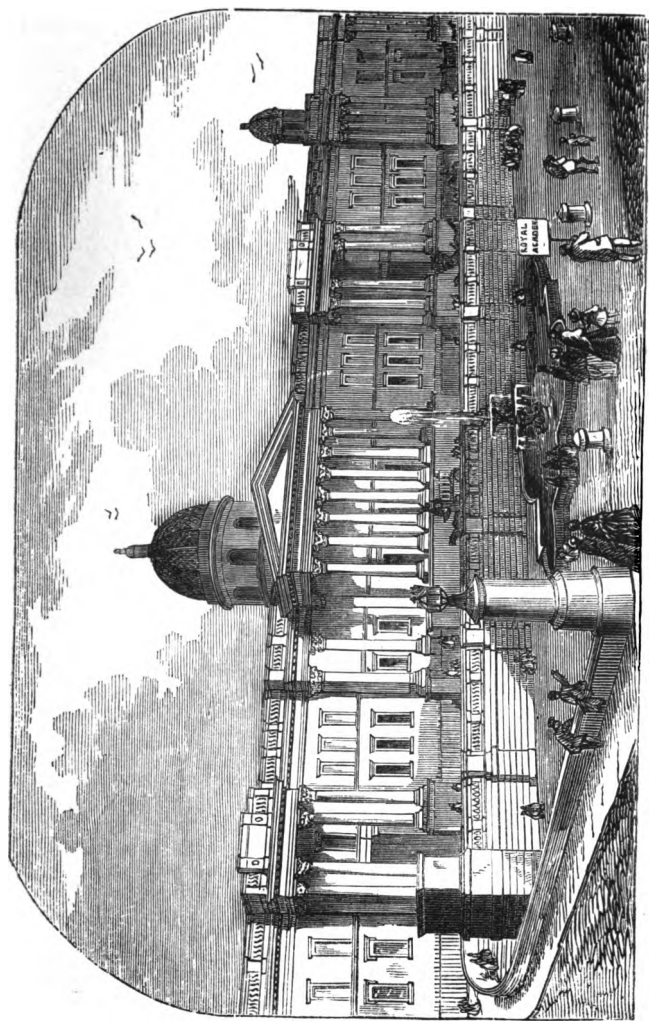
21, Albemarle Street. An extensive cabinet of minerals. Open daily, from ten till four o'clock. Admission by member's order.



NATIONAL GALLERY,

Trafalgar Square. Founded by a vote of Parliament, April 2nd, 1824, and the present building erected between 1832 and 1836, from designs by W. Wilkins, Esq., R.A., at a cost of £96,000. The gallery, which is nearly five hundred feet in length, consists of a central portico, of eight Corinthian columns in front and two in depth, ascended by steps at each end, at an elevation of eighteen feet from the ground; and two wings, each ornamented with four Corinthian columns. The portico is surmounted by a dome, and the whole range of building by a balustrade. The columns forming the portico originally graced the screen in front of Carlton Palace, and were used for their present purpose on the demolition of that edifice. The portion of the building to the right side of the portico is devoted to the Royal Academy; and that to the left to the National Gallery; the two being connected by the grand staircase and vestibule, dividing the building into two equal parts, an arrangement whereby the efficiency of both institutions is seriously diminished; and although the removal of the Royal Academy, to more commodious rooms, has long been demanded, as essential to the requirements of modern art, and the increasing wants of the National Gallery, there seems but little prospect of such an arrangement being effected, as shall meet the necessities of the two galleries.

The gallery, which originated in the purchase, by government, in 1824, of Mr. Angerstein's collection of thirty-eight pictures, for £57,000, has been subsequently increased by purchase and donations, until it now possesses two hundred and fifteen pictures exclusive of Mr. Vernon's noble gift of his valuable gallery of works of the English school, and which, according to the terms of the gift, is to be con-



THE NATIONAL GALLERY.

tinued as a separate gallery, bearing his name. Although very inferior to the great galleries on the continent, it is, in many respects, a highly important collection, containing, as it does, some of the best examples of the greatest masters; but until some better provision is made for the preservation of the present pictures, and room provided for further additions, by purchase and donation, it is somewhat ambitious to call it a National Gallery.

Open on Monday, Tuesday, Wednesday, and Thursday, to the public generally: and on Friday and Saturday to artists only; from ten till five o'clock during the months of November, December, January, February, March, and April; and from ten till six o'clock during the months of May, June, July, August, and the two first weeks in September. The Gallery is wholly closed during the last two weeks in September, and the whole of October; an unwise regulation, whereby thousands of persons, annually, are prevented from visiting this ostensibly National Gallery. Admission free. Explanatory guides:—official catalogue, one shilling; Clarke's Handbook Guide, with critical and explanatory notes, by George Foggo, Esq., sixpence.

VERNON GALLERY,

Marlborough House, Pall Mall. The Vernon Pictures, including those by English Masters, which were formerly in the National Gallery, are now placed in a suite of eight rooms on the ground floor of Marlborough House, until such time as a suitable provision for them can be made in the National Gallery.

On entering the mansion from the court-yard, the visitor ascends a short flight of steps, into the noble hall, the ceiling of which, with the exception perhaps of that of Whitehall, is the finest in the kingdom, being decorated with the paintings which Gentileschi painted for Charles I., and which were originally in the palace at Greenwich. In the hall stands Gibson's beautiful group of Hylas and the Nymphs, and the busts bequeathed by Mr. Vernon with the paintings, as also a bust of that gentleman, purchased by subscription, and presented to the gallery.

The entrance to the picture-gallery is from the right-hand corner of the Hall. The public pass through the whole suite, and leave by a door on the left hand, close to the entrance, thus avoiding all occasion of collision by parties going in and coming out, an arrangement which will be found very convenient. The first two rooms are filled with English pictures belonging to the National Gallery, which are here seen to far greater advantage than in their old abode. The other six rooms contain the Vernon Pictures; and as they are hung generally in only two lines, they are seen to great advantage.

Open under the same regulations as the National Gallery. Explanatory guide: Clarke's Handbook Guide, sixpence, which may be had at the entrance to the gallery.

ROYAL ACADEMY,

Trafalgar Square, was instituted by Royal Charter, in 1768. It consists of forty members (including a President), called Royal Academicians, twenty associates, and six associate engravers. The Academy possesses a collection of casts and models from the antique, a school of colouring, copies by Sir James Thornhill, from the cartoons of Raphael, at Hampton Court, and those from Rubens, &c., also the probationary pictures or sculptures presented by the members of the Academy on their election.

The Royal Academy derives the whole of its funds, which are said to exceed £6000, from the produce of its annual exhibition. On the first day of opening, in 1847, £106 was taken; on the second, £114; and on the third, £130. Although the Society has its apartments rent free, in a building erected at the public cost, at an expense of £96,000, the members have hitherto resisted all attempts that have been made to admit the working classes towards the close of the exhibition at a reduced charge; a course that has been adopted by some provincial societies with the happiest results. It is to be hoped that in any arrangements that may be made, with a view to obtain increased accommodation for the National Gallery, and which will no doubt result in the Academy receiving a considerable sum of public money by way of compensation for the loss of their apartments, to enable them to build a new gallery, that the interest of the people be kept in view, and that it be enjoined that the Exhibition be thrown open gratuitously for at least a fortnight towards the close of the season.

The annual exhibition opens the first Monday in May, and continues open daily until the end of July, from eight o'clock till seven. Admission, one shilling; catalogue, one shilling.

Permission to view the Diploma pictures, may be obtained by a written application to the keeper at the gallery. Among the pictures may be noticed the following:—

Portrait of Sir William Chambers, the architect of Somerset House,
by Sir Joshua Reynolds.

Portrait of Sir Joshua Reynolds, in his doctor's robes, by himself.
Boys digging for a rat, by Sir David Wilkie.

BRITISH INSTITUTION,

56, Pall Mall. Established in 1805, on a plan formed by Sir Thomas Bernard, for the purpose of encouraging British artists, and affording opportunities of exhibiting historical subjects to a greater advantage than in the rooms of the Royal Academy, then exhibited at Somerset House. The gallery purchased for its use was erected by Alderman Boydel, for the exhibition of paintings for his edition of Shakspeare, and it is well suited for its present purpose. Over the entrance is a piece of sculpture by Banks, representing Shakspeare, accompanied by Painting and Poetry. Open in February, March, and April, for the exhibition of works by British artists; and in June, July and August, for the exhibition of paintings by the old masters. Admission, one shilling; catalogue, one shilling.

SOCIETY OF BRITISH ARTISTS,

Suffolk Street, Pall Mall East. Instituted the 21st of May, 1823, for the annual exhibition and sale of works of living artists, in the various branches of painting, sculpture, architecture, and engraving. Incorporated by Royal Charter in 1846. The gallery was erected in 1824, from the designs of Mr. Nash and J. Elmes, Esq. The elevation consists of a basement of three arches and four piers, on which is raised a tetrastyle detached portico, of the Palladian-Doric, with a proper entablature and pediment, with square acroteria; and consists of a suite of six rooms, having seven hundred feet of wall, lighted from above. It is not an exclusive society, but admits the works of living artists generally for exhibition and sale.

Open daily (Sundays excepted), during the months of April, May, June, and July, from nine o'clock till dusk. Admission, one shilling; catalogue, sixpence.

SOCIETY OF PAINTERS IN WATER COLOURS,

Pall Mall East, nearly opposite the portico of the College of Physicians. Established in 1804, for the purpose of giving due importance and encouragement to an interesting branch of art, which had not then sufficient prominence assigned it in the exhibitions of the Royal Academy. The Society have exhibited in their present gallery since 1823, when it was erected for that purpose. Their annual exhibition is one of the most attractive of the season.

Open daily (Sundays excepted,) during the months of May, June, and July. Admission, one shilling; catalogue, sixpence.

NEW SOCIETY OF PAINTERS IN WATER COLOURS,

South side of Pall Mall, next door west of the British Institution. Established in 1825, with similar objects to the parent Society. Many distinguished artists, not included in the older society, exhibit annually their works here.

Open daily (Sundays excepted), during the months of April, May, June, and July. Admission, one shilling; catalogue, sixpence.

EXHIBITION OF MODERN BRITISH ART,

5, Pall Mall East. A winter exhibition, consisting principally of Water colour paintings, by the first artists of the day.

Open daily (Sundays excepted), during the months of November, December, and January, from ten till dusk. Admission, one shilling; catalogue, sixpence.

THE NATIONAL INSTITUTION FOR THE EXHIBITION OF MODERN ART.

Portland Gallery, 316, Regent Street. An annual exhibition of paintings in oil and water colours, and sculpture, by members of the Association to promote the Free Exhibition of modern Art, which now numbers upwards of one hundred members. This exhibition is well deserving a visit from all lovers of the Fine Arts. The paintings being of a very high order, and the walls but scantily covered with portraits, which at the Royal Academy seem likely to monopolize the whole space to the utter exclusion of original genius.

Open daily, during the months of May, June, July, and August, from nine o'clock till dusk. Admission, one shilling; catalogue, sixpence. Open free for a fortnight before the close of the exhibition, an arrangement more liberal than that of any other similar institution.

ARCHITECTURAL EXHIBITION,

54, Pall Mall. An attempt to supply a want, that had long been felt, for an adequate representation of this interesting branch of the fine arts: the neglect with which architectural subjects have been treated in the Royal Academy, having led to the foundation of this exhibition.

Open daily during the months of August and September. Admission free; catalogue, sixpence.

THE FINE ARTS GALLERY,

Pantheon, Oxford Street. A suite of rooms devoted to the display, for sale, of a collection of modern paintings, by English artists, many of which are of great excellence. The exhibition is well worthy of a visit.

Open daily (Sundays excepted). Admission free; catalogue, sixpence.

ART UNION EXHIBITION,

Suffolk Street, Pall Mall. This is an annual exhibition of the prize pictures selected by the subscribers to this society, held in the rooms of the Society of British Artists. Open daily during the month of September, from ten till four o'clock in the morning, and from seven till ten o'clock in the evening. Admission by tickets, which may be obtained of any subscriber; or, by addressing a polite note to the secretary, at the office of the society, West Strand. Catalogue, sixpence.



DULWICH GALLERY

Dulwich College. A collection of pictures attached to Dulwich College, situated about five miles from the bridges, and easily reached by omnibus from Fleet Street, or Gracechurch Street. The picture gallery, which was erected in 1813, under the direction of Sir John Soane, contains the collection of paintings bequeathed by Sir Francis Bourgeois to the college, after a vain attempt to induce the government to accept of them as the foundation of a National Gallery. The gallery is particularly rich in the works of Cuyp, Murillo, Nicholas Poussin, Wouvermans, and other masters of the Dutch school, as also a few subjects by the amateur donor himself.

The pictures which form this interesting gallery were originally collected by Mr. Noel Desenfans, a picture dealer in London, who was employed by Stanislaus, King of Poland, to make a collection of paintings for him; in consequence however of the dismemberment of Poland, and the subsequent death of the King, many of these pictures remained in the hands of Mr. Desenfans, and he dying in 1807, bequeathed them to his friend Sir Peter Francis Bourgeois, Kt., R.A., an artist of moderate abilities, but endowed with some of his own fervent enthusiasm; who being desirous to keep the collection entire and undivided, at his death bequeathed them, at the recommendation of John Philip Kemble, to Dulwich College, as a permanent institution for the gratification of the British nation, with £12,000 to build a suitable gallery, where they could be seen by the public, and to meet the consequent expenses.

The public are admitted by tickets, a regulation which might, after the experience at the National Gallery, Hampton Court and elsewhere, be advantageously abolished.

Open daily (except Friday and Sunday); hours of admission, from April to November, from ten till five; and from November to April, from eleven to three. Tickets may be obtained, gratis, of Messrs. Graves, and Co., 6, Pall Mall; Messrs. Colnaghi and Co., Pall Mall East; Mr. Carpenter, Old Bond Street; Mr. Leath, St. Paul's Church-yard; Mr. Moon, Threadneedle Street; Messrs. H. Leggett and Co., Cornhill; and Messrs. Ackerman and Co., 36, Strand. The entrance to the gallery is at the South end of the College. Clarke's Hand-Book Guide, threepence.

THE NAVAL GALLERY,

Greenwich Hospital. A collection of portraits of celebrated admirals, and of paintings illustrative of the naval supremacy of England, presented or bequeathed by George IV., William IV., and other distinguished individuals, and deposited in the Painted Hall and an adjoining room. The decorations of the Hall, which were painted by Sir James Thornhill, have been restored and enriched, under the superintendence of Mr. Clarkson Stanfield, R.A., under whose immediate direction, in 1848, the pictures were re-arranged. Amongst the numerous paintings of national interest with which the walls are graced, may be noticed a portrait of Nelson, and illustrations of most of the actions of his short, but energetic and eventful life; as also portraits of many of his friends and contemporary captains and admirals; here are also deposited the coat worn by him at the Battle of the Nile, in 1798; and the coat and waistcoat worn on board the Victory, when he received his death wound, at the Battle of Trafalgar, October 21st, 1805.

Open every week day, from ten till seven, during the summer months; and from ten to four in the winter; and on Sunday, after Divine service in the morning. On Monday and Friday open free; and on other days on payment of twopence. Soldiers and sailors are admitted free at all times. Clarke's Hand-Book Guide, threepence.

THE ROYAL GALLERY.

Hampton Court Palace. About twelve miles westward of London, on the banks of the river Thames, and easily reached in less than three quarters of an hour, by the South-Western Railway.

The state apartments, and many other rooms, have been converted into a public picture gallery, in which will be found the celebrated cartoons of Raffaele, and a collection of upwards of fourteen hundred pictures, many of which are of great excellence.

Open to the public on every day of the week (including Sunday) excepting Friday, when it is closed for the purpose of cleaning the apartments. The hours are from ten o'clock in the morning until six o'clock in the evening, from the 1st of April to the 1st of October and for the remainder of the year from ten till four. No fee or payment of any kind.

THE QUEEN'S GALLERY,

Buckingham Palace. This valuable and highly interesting collection of pictures is placed in an extensive corridor, that occupies the centre of a long range of apartments on each side of it; the gallery thus formed being lighted from the roof; it has recently been re-decorated, and on the walls are hung the Dutch and Flemish pictures, collected under the advice of Lord Farnborough, by His Majesty George IV., whose predilection was entirely for this school, while the rare and numerous specimens he acquired afford proof of a consummate judgment in this branch of art.

Permission to view this extensive and choice collection may be obtained by persons of known respectability, or who are properly recommended, by application to the Lord Chamberlain, at St. James's Palace. The pictures can only be seen during the absence of Her Majesty from the Palace.

THE WALLERSTEIN GALLERY,

Kensington Palace. The collection of Byzantine, early Italian, German, and Flemish pictures, forming the collection of his Serene Highness Prince Louis d'Ottingen Wallerstein. This collection, the only one of a similar class in England, possesses much interest. It is placed in the state apartments on the south side of the Palace, and occupies the rooms in which Her present Majesty passed her youth.

Admission is only granted by Prince Albert's permission, for which purpose the keeper, Mr. Louis Gruner, No. 13, Fitzroy Square, may be addressed.

THE BRIDGEWATER GALLERY,

Bridgewater House, Cleveland Row, St. James's. This famous collection, for which a sumptuous gallery has been erected (1851) by the Earl of Ellesmere, was formed principally from the collection of the Palais Royal, belonging to the Dukes of Orleans, by the last Duke of Bridgewater, who availed himself largely of the opportunity.

The present possessor of this matchless collection, the Earl of Ellesmere, has made several important additions; and it now ranks the first in importance and number of all the private collections in England. Some idea of its pictorial treasures, many of which are of the very highest class, may be formed, when we state it contains four by Raffaele, five by Titian, seven by Annibal Carracci, five by Ludovico Carracci, five by Domenicheno, and eight by Nicolo Poussin.

On the completion of the noble gallery now in course of construction, it will be accessible to the public, under certain restrictions.

THE FLAXMAN GALLERY,

London University College, Gower Street. This noble Hall, a fitting memorial of the great English sculptor, was completed in 1851, from designs by professors Cockerell and Donaldson, for the reception of the Flaxman models, presented by Miss Denman. It is the central apartment under the dome, and in its architectural details is richly decorated. In the vestibule is a large group,—Flaxman's restoration of the torso of the Hercules Farnese; under the dome is his St. Michael and Satan; and around the walls of the Hall are various monuments and other bas-reliefs, arranged in compartments; in an adjoining room is the Shield of Achilles, and other works.

GOVERNMENT SCHOOL OF DESIGN,

Somerset House. This school, which occupies the suite of rooms in which the Royal Academy held their annual exhibitions nearly fifty years, was opened in 1837, as a national institution for affording instruction to all who are desirous of obtaining a knowledge of ornamental art, and to supply a systematic course of education, in relation to every kind of decorative work, to such persons as are, or intend to become designers for the various manufactures of the country. Drawing, painting, and modelling, are taught in all the branches which have reference to the purposes and requirements of ornamental art, or which may be applicable to objects of manufacture dependent on form or pattern.

The institution possesses an excellent collection of designs and casts, a lending-library for the students, of a thousand volumes of works relating to their studies, and a capital series of copies from the arabesques and lunettes of Raffaele in the Vatican.

The fees for instruction are two shillings a month for the morning school, and two shillings a month for the evening school. The hours of attendance are daily (Sundays excepted), for the elementary class in the morning from ten until one; the advanced classes from ten to three. In the evening all the classes from half-past six to nine.

Visitors are permitted to view the schools during the hours of study, on application at the entrance, which is in the western portico, leading from the Strand.

CHAPTER XIV.

THE ZOOLOGICAL AND PLEASURE GARDENS.

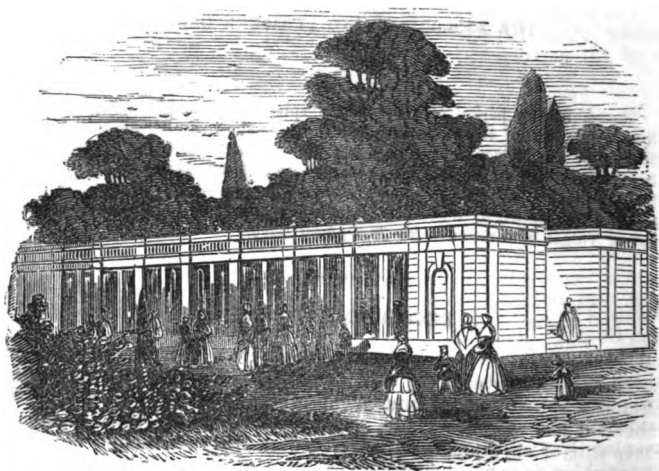
Rome, at the period of her greatest splendour, brought savage monsters from every part of the globe then known, to be shown in her amphitheatre, to destroy or be destroyed, as spectacles of wonder to her citizens; and it well becomes Britain to offer another and a very different series of exhibitions to the population of her metropolis—animals brought from every part of the globe to be applied to some useful purpose, as objects of scientific research, and not of vulgar admiration.—*Sir Humphrey Davy.*

ZOOLOGICAL GARDENS,

Regent's Park. These gardens, independent of their zoological attractions, are probably the most delightful lounge in the metropolis. Equally suited to the amusement of the young and the old, the cheerful and the melancholy, the ignorant and the learned, all are here sure of enjoyment, at least; and it will be strange indeed, if instruction, in some shape or other, be not superadded; for is it not indeed a sublime study to observe how beautifully the links in the great chain of nature are wrought, and how admirably are the habits and structure of some of these animals adapted to the wants of man, while all are subservient to some great purpose in the scale of creation.

The gardens, which are of great extent and beauty, were opened in 1828, and were the first of the kind in this country, and are superior to any other for the same purpose in the world. They owe their origin to the energy of the late Sir Stamford Raffles, and Mr. Vigors, M.P. The grounds are extensive and tastefully disposed, and possess horticultural attractions in no mean degree, and so laid out as to best suit the numerous animals located within them, and at the same time with an unflinching attention to the picturesque beauty of the general arrangement. From the rustic entrance lodges runs a broad terrace walk, bordered with a choice variety of flowers, and continued over the lower ground at the same level for some distance by a handsome viaduct; beneath which is a long range of roomy cages, forming one of the most striking objects in the gardens, and in which will be found an extensive collection of carnivorous animals. To the right of the terrace walk, immediately on entering, is a shaded winding path, an opening in the foliage of which discloses a fine view of the park; and in the foreground graze several rare

ruminant animals. Dispersed throughout the grounds with a view to produce as picturesque an effect as possible will be found numerous graceful buildings, admirably adapted for the wants of their various inmates, erected from designs by Mr. Decimus Burton. The reptile house is especially deserving of notice, containing as it does a larger collection of reptiles than in any preceding exhibition of the live animals of this class.

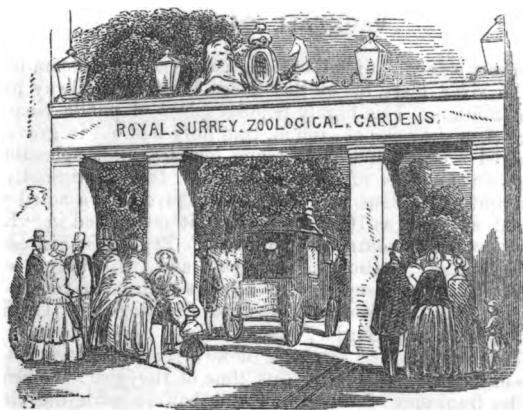


THE CARNIVORA CAGES.

The collection of rare and beautiful specimens is large: on the 1st of January, 1850, it consisted of 1361 living animals. viz.: 354 mammalia, 853 birds, and 154 reptiles, amongst which we would point out as most particularly worthy the attention of the visitor, a remarkably fine specimen of the rhinoceros; an immense white polar bear; the graceful giraffes; the fierce aurochs; the sacred Brahmin bull; the spotted leopard; the intelligent-looking seal; the patient llama; and an immense land tortoise, the gift of her Majesty; the kingly vultures; the soaring eagles; the swift ostrich; the fine collection of owls; the terrific pythons; and the deadly cobra capello, or hooded snake; but during the last few months the hippopotamus, and his Nubian keeper, have been the reigning favourites. The various animals are exhibited in paddocks, dens and aviaries, suited to their several habits. In 1830, William IV. presented the society with the collection of animals from the Tower, and additions are constantly being made either by gift or purchase.

Open daily, from nine o'clock A.M. to sunset. On Sundays, to Fellows only. Admission, one shilling: on Mondays, sixpence.

The Society's Rooms are at No. 11, Hanover Square.



SURREY ZOOLOGICAL GARDENS,

Manor Place, Walworth. These gardens were originally formed by Mr. Cross, in 1831—2, who removed hither the whole of his splendid collection of animals on the demolition of Exeter 'Change, formerly known as the itinerant menagerie of Mr. Polito. The grounds, which are picturesque and occupy about fifteen acres having been tastefully laid out under the superintending care of Mr. Phillips, and the avenues to the several buildings planted with upwards of two hundred varieties of the most choice and hardy forest trees, of this and other countries, forming a complete arboretum, all of which are clearly labelled. In the centre is a large circular lake, three acres in extent, in which are numerous aquatic birds. On the right of the lake is a large, well-planned and well-ventilated, circular, glazed building, having four entrances; in the centre are placed the cages of the carnivori, of which the lions are particularly deserving of notice. The collection of animals, birds, and reptiles is large, and is continually receiving new accessions; altogether forming a most interesting and instructive resort. The panoramic views introduced on the borders of the lake, and which are changed annually, have been much admired; and with the fireworks, the production of that unrivalled London artist, Southby, form great objects of attraction during the summer season.

The South London Horticultural Society hold here several excellent exhibitions of flowers and fruit during the season, on which occasions the gardens are additionally attractive. Through the liberality of Mr. Tyler, the proprietor, the boys of the Royal Naval School at Greenwich, upwards of six hundred in number, accompanied by their band, pay an annual visit to this establishment. The season commences about Whitsuntide, and ends in September.

Open daily. Fireworks on Monday, Tuesday, Wednesday, and Thursday. Admission, one shilling; descriptive guide, sixpence.

VAUXHALL GARDENS,

On the Surrey side of Vauxhall bridge, easily reached by steam-boat from any of the river piers, or by the South-Western Railway from the Waterloo Station. This highly popular place of public resort, occupies more than six acres of ground, tastefully laid out in groves, grottoes, covered arcades, and picturesque temples, most splendidly illuminated with myriads of coloured lamps. It was originally called the New Spring Gardens, and appears to have been a noted place of amusement as early as 1661, for we find it mentioned in "Evelyn's Diary," as "a pretty contrived plantation." Pepys also visited it, and there saw citizens "pulling off cherries," and "fine people walking, and ladies with masks supping in arbours with mad rogues of the town." In 1712, Addison accompanied Sir Roger de Coverley to Faux Hall, or Spring Garden, when it would appear to have been a truly charming place. "We were now arrived at Spring Garden, which is excellent pleasant at this time of the year. When I considered the fragrancy of the walks and bowers, with the chorus of birds that sung upon the trees, and the loose tribes of people that walked under their shade, I could not but look upon the place as a kind of Mahometan Paradise." Some years later we find Goldsmith, thus eulogising it, in the "Citizen of the World": "I found every sense overpaid with more than expected pleasure: the lights everywhere glimmering through scarcely moving trees; the full-bodied concert bursting on the stillness of the night; the natural concert of the birds in the more retired part of the grove, vying with that which was formed by art; the company gaily dressed, looking satisfaction; and the tables spread with various delicacies."

Notwithstanding the great increase of buildings in the immediate neighbourhood, and the consequent curtailing of the grounds, and the absence of the feathered choristers, Vauxhall has continued to the present time annually to open its gates, and invite the visitor to its bright and dazzling walks; and while numerous other similar entertainments have arisen, and disappeared, it still maintains its ancient renown.

On the right of the entrance, resplendent with thousands of variegated lamps, tastefully distributed among the foliage of innumerable trees, and festooned in all conceivable varieties of form, is the grand quadrangle, formed by four colonnades, which enclose an open space surrounded with walks and planted with trees, called the Grove;

the centre of which is the lofty orchestra, a magnificent Gothic temple, richly ornamented and glittering all over with many coloured lights, and at the outer extremity are boxes for the accommodation of supper parties; facing the orchestra is a pavilion of the composite order, sixty feet in length, called the Prince's Gallery, in compliment to Frederick, Prince of Wales, who in Vauxhall's palmiest days was wont to sup therein, closing the evening with country dances.

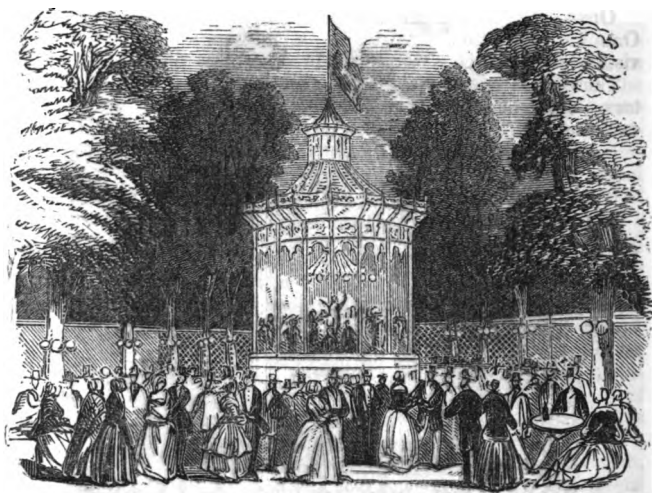
The Rotunda is a noble room, sixty feet in diameter, fitted up as a theatre, and capable of accommodating near two thousand persons; here ballets and light theatrical performances take place, and agreeably vary the evening's entertainment.



THE GRAND ORCHESTRA,

Is situated in the centre of the grand quadrangle or grove, and has at all times been a source of great attraction to the visitor. Erected in 1735, beneath its glittering roof has stood nearly every popular English vocalist, who, during the last hundred years, have charmed the public with their song; and from hence alternately are poured forth strains of soft and pensive beauty, and melodies of rich and generous humour, in turn, soothing and delighting the gay throngs who nightly crowd around.

The Gardens generally open in May, and close at the end of August. The doors open at seven o'clock, and the amusements, which are of a varied character, consist of vocal and instrumental concerts, at which many favourite artists assist; rope dancing, ballets, and horsemanship in the rotunda; together with dioramic exhibitions and balloon ascents, generally by the veteran aeronaut, Green, and which are found particularly attractive, as many as 6800 persons having paid for admission on the night of his ascent on horseback. The whole of the entertainments are closed by a grand display of fireworks, which takes place at eleven o'clock. The concert takes place at eight o'clock. Suppers, wines, and every other description of refreshment may be had in the gardens; the prices of which are affixed to each box. Admission, two shillings and sixpence.



CREMORNE GARDENS,

Chelsea, are situated on the north bank of the Thames, just above Battersea bridge. These truly beautiful grounds, which are completely surrounded by numerous lofty forest trees, consists of various open glades or lawns, connected with each other in a very agreeable manner. The river esplanade, divided from the rest by a road and bridged over by a handsome structure, is a pleasing walk, overlooking the Thames. The entertainments at these gardens are of a similar character to those of Vauxhall; and from the more open situation of Cremorne, it has become a very popular place of resort. In the grounds is a handsome yet fantastic Chinese orchestra, where concerts of vocal and instrumental music are performed. The rotunda is a noble and even elegant room, fitted up as a theatre, and capable, with its galleries, of accommodating nearly two thousand persons. On the right of this is a spacious lawn, many acres in extent, from whence day and night balloon ascents are made, and where archery is daily practised. In front of the theatre is an erection for the display of fireworks, which usually concludes the evening's amusements. Among other novelties, a series of aquatic tournaments are held during the season, in front of the river esplanade.

When lighted up in the evening, the effect of the whole is really dazzling, the wavy lines of the orchestra lamps, contrasting with the straight and formal lines in other parts of the gardens, the statues in the broad walk, each having a single lamp, and the various buildings, with their different devices, form a picturesque glare that is at once pleasing yet dazzling in the extreme.

The gardens are under the management of Mr. T. B. Simpson.

Open daily during the summer months. Admission, one shilling. Omnibus fare, from Charing Cross, threepence; steam-boats convey visitors from all the river piers to Chelsea, fare threepence.

There is a good hotel attached for the accommodation of the visitors, the refreshments at which, as well as in the grounds, are at once excellent and moderate in their charges.

FLORA GARDENS,

Wyndham Road, Camberwell. A suburban pleasure garden, of considerable extent, in which, during the summer season, take place nightly a vocal and instrumental concert, succeeded by a display of fireworks. May be easily reached by the Camberwell or Kennington omnibuses.

Open daily. Admission, sixpence.

ST. HELENA GARDENS,

Lower Deptford Road, Rotherhithe. The grounds are of a pleasing description, interspersed with bowers, alcoves, and shady arenas, and are laid out with such excellent taste and judgment, that

*Wheresoe'er we turn our ravished eyes,
Delightful scenes and rural prospects rise.*

The grand hall is capable of accommodating one thousand persons, in which vocal and instrumental concerts take place nightly throughout the week.

Open daily. Gala nights, Monday and Tuesday. Admission, sixpence.

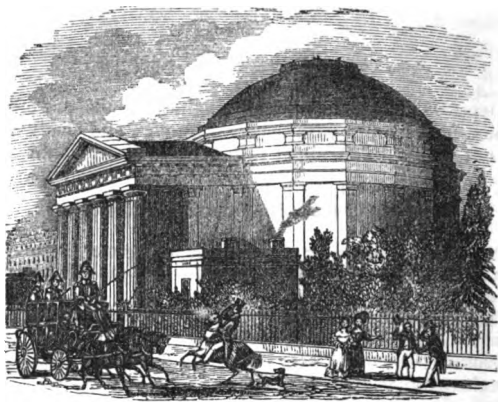
PLEASURE GARDENS.

The character of these places have, with the habits of the people, experienced a very considerable change; and tea, formerly the chief article of consumption here, has been supplanted by liquors of a more stimulating character. At some of these, concerts of an inferior description are performed; and other attractions are added that generally detain the company, always of a miscellaneous character, till the approach of midnight. The following are the principal in the vicinity of the metropolis:—New Bayswater Tea Gardens; Manor House Tavern, Walworth; Chalk Farm, Primrose Hill; Copenhagen House, Copenhagen Fields; Highbury Barn; Hornsey Wood House, the grounds of which include a fine wood and an extensive piece of water; Jack Straw's Castle, Hampstead Heath Mount Pleasant, Clapton; and the Red House, Battersea Fields.

CHAPTER XV.

MISCELLANEOUS EXHIBITIONS.

Let your shows be new as strange,
 Let them oft and sweetly vary,
 Let them haste so to their change,
 As the séers may not tarry.—*Ben Jonson.*



THE COLOSSEUM,

Regent's Park, is similar in design, and nearly as large, as the Pantheon at Rome: it was erected in 1824, from the designs of Mr. Decimus Burton, and is one of the most colossal structures ever designed by individual enterprise for the gratification of the public, being one hundred and thirty feet in diameter, by one hundred and ten feet in height; it is polygonal in form, and is surmounted by an immense glazed cupola. In front is a grand portico, with six large fluted columns, of the Grecian-Doric order, supporting a bold pediment.

In this noble building, itself a great ornament to the Regent's Park, was exhibited the extraordinary Panorama of London, originally designed by Mr. Horner, and painted by Mr. E. T. Parris, and which for many years was the most attractive exhibition in London.

The entrance to the building is from the Regent's Park; on descending a bold staircase, the doorway of the "Museum of Sculpture," is on the left hand; and on passing through it the spectator is immediately within a noble rotunda, lighted by an entire dome of richly cut glass, to the extent of several thousand feet. The frieze is enriched with the entire Panathenaic procession from the Elgin Marbles, over which are twenty allegorical subjects in fresco painting, on panels. On the floor around, in recesses, and in the room are numerous admirable specimens of sculpture, by several of the most eminent artists of Europe, consisting of colossal statues, minor figures beautifully wrought, and busts of eminent persons; and round the room are couches covered with embroidered velvet, for the convenience of the visitors. In the centre of this apartment is an immense organ, performances on which during the afternoon and evening add greatly to the gratification of the company. Beneath this instrument is the entrance to the staircase leading to the admirably executed panorama of

LONDON BY DAY.

This most elaborate work exhibiting a panoramic view of London, taken from the top of St. Paul's, was painted by Mr. E. T. Paris, from sketches made by Mr. Horner, and presents the rare combination of minute detail, with a truth of effect absolutely amounting to deception. This painting which is exhibited during the day, is in the evening followed by the extraordinary panoramic view of

PARIS BY NIGHT,

a work of great artistic power, and especially interesting as the scene and centre of the revolutionary excesses of 1848, all the most prominent points in the insurrection of June, being clearly portrayed. Standing on a lofty eminence, the spectator sees spread around him a mighty city, the gay inhabitants crowding the marts of commerce, or the numerous places of fashionable resort; the bridges, churches, public establishments, and palaces, with their gardens glittering with fountains, indeed, all the places rendered so famous by the late revolution are easily recognisable.

This panorama, painted by Messrs. Danson & Son, from their own sketches taken on the spot, is another of those stupendous works of art for which these gentlemen are so justly celebrated; and well supports the high position in public favour which this establishment has obtained, it being unquestionably one of the most important exhibitions in the metropolis, alike unequalled for the magnitude of its resources, and the taste which is displayed in their development.

On quitting the rotunda, the Conservatories, with their choice flowers and shrubs, next demand notice. This department is most tastefully laid out, and the handsome plate looking-glasses, by multiplying objects, afford an idea of space that is greatly relieving to the eye. The Gothic Aviary is a gorgeously fitted-up apartment, in which natives of the waters are floating in the stream. and tenants of

the air, of every variety of species and plumage, dazzle the eye and gratify the ear. The combination of harmonious colouring is tastefully preserved throughout, and the choice selection of trees and plants in the conservatory are most happily blended in their hues with the bright plumage of the feathered creation.

Proceeding from the conservatory between craggy rocks, down which the falling cascades leap from crag to crag, is reached the hoary ruins of temples and arcades, forming a striking contrast to the spot just left, from nature in all its living loveliness to art in wild and mutilated decay.

The Temple of Theseus, with its crumbling pillars; the arch of Titus, and the temple of Vesta, are here faithfully imitated. The manner in which the wreck of these ancient buildings is dispersed is quite inartificial, and the whole is rendered more so by the clinging and spreading rock and other plants, growing profusely in the vicinity, and twining their creeping limbs round the relics of an early world.

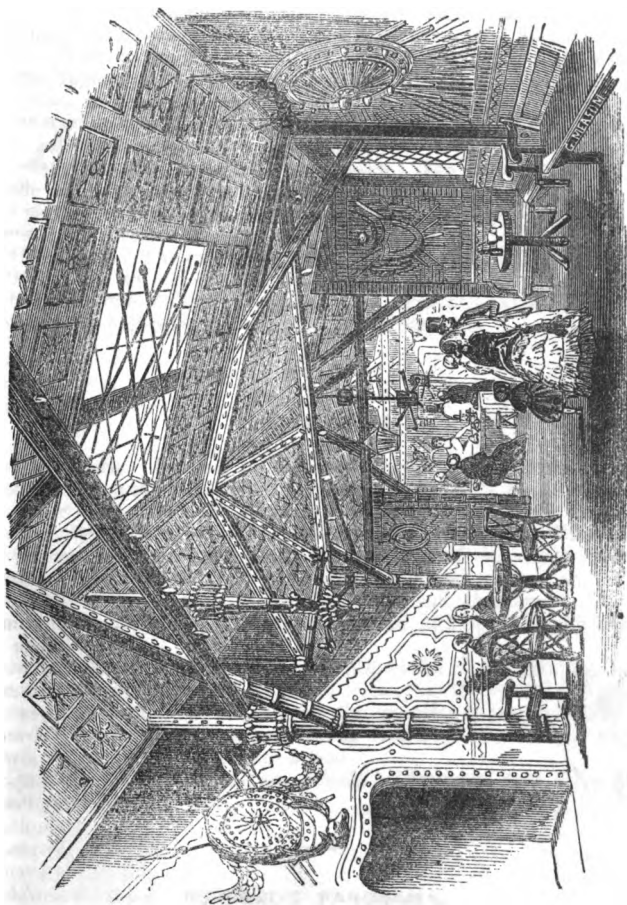
The Swiss Cottage, designed by P. F. Robinson, Esq., is next entered, from which may be obtained a view of the mountain scenery, admirably painted by Mr. Danson. The cottage itself is very compact, and characteristic of the country, nearly encircled by a lake; on the opposite side of its front are large piles of rocks and glaciers, down which a cataract is falling into the water below; the effect of which is superb, and with the distant mill, cottage, and bridge, and the mountain firs, are remarkably true to nature. The window commands a finely executed view of the valley of the Tete Noire Pass, with cascades of real water dashing down the mountain side, where

. Rocks and forests, lakes and mountains grand,
Mark the true majesty of Nature's hand.

The Stalactite Caverns, although the last, are by no means the least interesting portion of this truly unequalled exhibition. Designed and executed by Mr. Bradwell, from the celebrated natural caverns at Adelsburg, they approach as near perfection as it is possible for human effort to go. True, the scale of dimensions is necessarily reduced, but after passing through the rugged gallery, and entering the windings of the cavern, a series of apparently interminable distances present themselves; the lights from the numerous chandeliers and fires are brilliant rainbow hues, that are constantly varying from a golden hue to crimson, purple, and a thousand mingled dyes, glowing in the richest brightness of resplendent gems. In one part appears the dark waters of a lake formed from a portion of the river Poiste, (which flows right across the cavern) and on its surface are multiplications of the truly gorgeous splendour of the surrounding objects.

Open daily, from half-past ten till five o'clock, and in the evening from seven till half-past ten o'clock; music from two till five o'clock, and during the evening. Admission, two shillings; children and schools, half-price; Stalactite caverns, sixpence extra. Descriptive guide, sixpence.

Omnibuses from all parts of London pass within a short distance of the entrance.



THE SWISS ARMOURY.

THE CYCLORAMA,

Albany Street, Regent's Park. An exhibition of singular novelty and attraction, produced under the direction of the proprietors of the Colosseum, consisting of a Panorama, unequalled in beauty, of Lisbon, the magnificent Scenery of the Tagus, and the fearful Earthquake of 1755. Nothing can be more sweetly serene and lovely than the waters of the Tagus; more grand and impressive than the noble buildings, churches, and castles, that clothe the sides of the majestic heights; or more terrible than the fearfully agitated waves, amidst which numerous gallant vessels are seen rolling madly on their mountain summits or plunging into the awful depths below. The dioramic effects of shade and colour are very beautifully varied, and the moving parts of the picture contrived with great cleverness, to re-produce the appalling scene in all its attractive horrors.

Open daily. The exhibition takes place at two and half-past three o'clock; and in the evening at half-past seven and nine o'clock. Admission, one shilling; reserved seats, sixpence extra. Children and schools, half-price. Descriptive guide, sixpence.

THE DIORAMA,

Regent's Park. Erected by Messrs. Morgan and Pugin, in four months, at a cost of £9,000. This exhibition, which had long been an object of wonder and delight at Paris, was opened in the Regent's Park on the 29th of September, 1823. It differs from the Panorama in this respect, that instead of a circular view of the objects represented, it exhibits the whole picture at once in perspective; and it is decidedly superior, both to the Panorama and Cosmorama, in the fidelity with which the objects are depicted, and in the completeness of the illusion.

Such is the effect produced by the disposition of the building, and the various modifications of light and shade, that the optical deception is complete; and it is difficult for the spectator to persuade himself that he is only contemplating a work of art. Two views are exhibited, which are changed twice a year.

Open daily, from ten till six o'clock. Admission, two shillings; description, gratis,

BURFORD'S PANORAMA,

Leicester Square. This exhibition is the oldest establishment of the kind in London, having been originally opened in 1790: it is under the proprietorship of Mr. Robert Burford. This gentleman's ever active pencil places before our view, in rapid succession, every spot celebrated in ancient or modern history, or deriving *éclat* from recent

passing events. To the youthful mind, these views form a continued source of varied instruction and amusement; while their intense interest is equally felt by the adult, of whatever calling. One of the present subjects is a painting of the Arctic Regions, from drawings taken by Lieutenant Browne, R.N., of H.M.S. *Enterprise*, and presented to Mr. Burford by the Admiralty: also the Lakes of Killarney, and the Ruins of Pompeii.

The views are open from ten o'clock till dusk, all the year round. Admission, one shilling each view; or two shillings and sixpence to the three. Schools, half-price.

PANORAMA OF PARIS AND VERSAILLES,

Linwood Gallery, Leicester Square. A grand moving Panorama, illustrating the most striking architectural objects in and around the French capital, and especially the scenery of St. Cloud and Versailles. The different scenes are effectively painted, and the panorama forms an attractive addition to that popular class of entertainments. The exhibition closes with a representation of the celebrated water-works at Versailles, a number of jets d'eau being introduced to heighten the illusion. Painted by Mons. C. Cambon.

Open daily, at one, three and eight o'clock: admission, one shilling. Balcony, 1s. 6d.; Reserved seats, 2s.; Stalls, 3s.

THE GALLERY OF ILLUSTRATION,

14, Regent Street. This highly interesting exhibition consists of a Diorama of the Overland Route to India, representing the journey from Southampton to Calcutta. Calshot Castle, the Isle of Wight, the Needles, the Bay of Biscay, Cintra, Cape St. Vincent, Cape Trafalgar, and Tarifa, are successively shown to the spectator, when the scene closes, and a stationary view of Gibraltar is represented. The voyage is then continued to Malta, of which there is another stationary picture. Alexandria, the Nile, Cairo, the Desert, and Suez, are objects in a third stage of the Diorama: and the last, after exhibiting the Maldives, Ceylon, and Madras, terminates with a view of Calcutta. The Diorama is shown by gaslight, through an oval aperture, which is increased in size when the stationary pictures are exhibited. The landscape portion is by Messrs. T. Grieve and Telbin, the human figures by Mr. Absolon, and the horses by Mr. Herring, all artists of first-rate ability; and the work is in every way worthy of their high reputation. The stationary view of Malta is one of the most striking dioramic pictures ever seen.

Open daily, at twelve, three, and eight o'clock. Admission, one shilling: stalls, two shillings and sixpence; reserved seats, three shillings; descriptive guide, one shilling.

DIORAMA OF OUR NATIVE LAND,

Illustrative of England and its seasons; Gallery of Illustration, 14, Regent Street, Waterloo Place, Pall Mall. In this exhibition will be found an attempt to depict the amusements and employments of a country life during the several varieties of spring, summer, autumn, and winter. The husbandman may be found pursuing his useful toil from seed time to harvest, his occupation in the field from the earliest budding spring to the gathering of the ripe golden crops; the sports of the field, pertaining to the higher classes, as followed by them in the eighteenth century; the peasant's pastime, his may-pole and rustic dance, enjoyed after the labour of the day, are not omitted. This diorama, totally independent of the overland route to India, is exhibited in the lower gallery, accompanied by selections from those incomparable descriptions of nature that so abound in the British poets, and have continued down from "The Flower and the Leaf" of Chaucer, to modern times.

Open daily. Admission, one shilling.

THE TOURIST'S GALLERY,

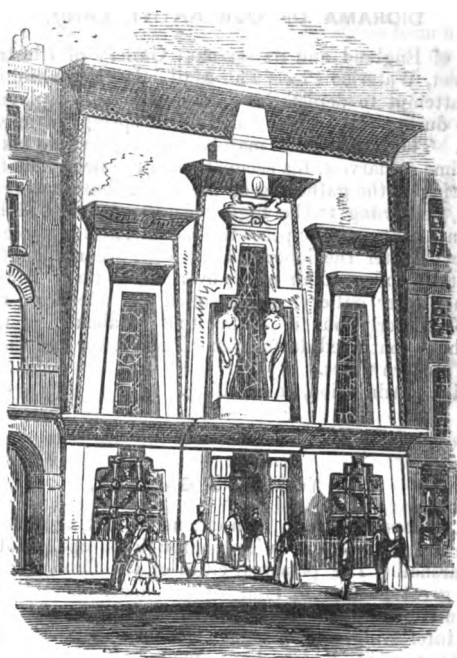
Large Hall, Leicester Square. An extensive moving Diorama, illustrating the Grand Routes of a Tour through Europe, painted by Mr. Charles Marshall. The principal cities of the Continent are delineated, and a great portion of landscape scenery, characteristic of the various countries supposed to be visited by the tourist. The views are highly interesting, and in some of the scenic effect, happily call to mind the powers which have made Mr. Marshall's theatrical fame.

Open daily, at twelve, three, and eight o'clock. Admission, one shilling; reserved seats two shillings.

PANORAMA OF THE CAPE AND NATAL,

Western Institution, Leicester Square. This highly interesting Panorama illustrates, in a faithful and graphic manner, our colonial possessions at the Cape of good Hope and Port Natal, and includes views of the principal towns, and scenes illustrative of the life of the natives and settlers; the whole rendered additionally instructive by the explanatory lecture of Mr. Malcolm.

Open daily at three and eight o'clock. Admission, one shilling; reserved seats, two shillings; Children, half-price.



EGYPTIAN HALL,

dilly. Erected in 1812, from the designs of Mr. P. F. R. originally intended for the reception of Bullock's London Mes- hibition highly popular in its day. The design is completely tian, except in its being divided into two stories, and is copied the great Temple of Tentyra, described in Denon's celebrated work. The entablature is supported by colossal figures of Isis and Osiris, the work of Gahagan, which give it an imposing appearance. Here were exhibited the Ojibbeway Indians, and the American dwarf, Tom Thumb, the exhibition of whom drew thousands, whilst the pictures of the late B. R. Haydon, on view at the same time, were totally neglected, a circumstance which hurried that lamented artist to a premature grave.

FREMONT'S PANORAMA OF CALIFORNIA,

Egyptian Hall, Piccadilly. A moving Diorama of Fremont's Over-land Route to Oregon, Texas, and California. Open daily, at half-past two and a quarter before eight o'clock. Admission, one shilling

PANORAMA OF THE NILE,

Egyptian Hall, Piccadilly. This grand moving Panorama of the Nile gives as perfect a representation of the various localities as can be effected by any pictorial display. The spectator is supposed to start from Grand Cairo, up the river, with his face towards the western bank, as far as the Second Cataract, passing the once celebrated City of Memphis; the Pyramids of Dashour; Girgeh, formerly the capital of Upper Egypt; the Temple of Dendera, commenced by Cleopatra; the Memnonium, or Temple of Rameses II., with its gigantic sitting statues; Edfou, the Apollinopolis Magna of the Romans, one of the largest temples of Egypt; the "Throne of Pharaoh," as the remarkable group of rocks near the Island of Philæ is termed by the Arabs. Having reached the Second Cataract, which divides Nubia from Ethiopia, a journey of nearly eight hundred miles from the place of starting, the navigation of the Nile here terminates; and the spectator descends the river, with his face to the eastern bank, on his return to Cairo. His voyage now enables him to see **Devn**, the capital of Nubia; a portion of Thebes, Karnak, the tombs of Beni Hassan, the Libyan Desert, the Pyramids, and the Sphinx. The painting is principally the work of Mr. Warren, President of the New Society of Painters in Water Colours; and of Mr. Fahey, the Secretary of the same Institution; from sketches made chiefly by Mr. Bonomi, the distinguished traveller in the East, during a twelve years residence there.

This panorama, from its fidelity, accuracy of detail, and the historical associations connected with the wonderful country, it represents "The ancient seat of the Pharaohs," must undoubtedly be placed at the head of this instructive and interesting class of exhibitions.

Open daily: afternoons at three o'clock; evenings at eight o'clock. Admission: stalls, two shillings; pit, one shilling; gallery, sixpence. Schools half-price. Descriptive guide, sixpence.

DIORAMA OF THE HOLY LAND,

Egyptian Hall, Piccadilly. This highly interesting exhibition, painted by Messrs. Warren, Bonomi, and Fahey, the painters of the very successful panorama of the Nile, conveys the spectator over the route of the Israelites from Rameses, in Goshen, to Mount Sinai; thence across the Desert of the Wanderers to Petra, the Dead Sea, &c., to Jerusalem. After traversing the Holy City, the shores of the Mediterranean are reached; Jaffa, Acre, Tyre, Sidon, passed; Mount Lebanon, and many of the interesting localities between that and Nazareth visited. The pilgrimage having commenced where the Israelites began their wanderings, and terminated among the scenes consecrated by the Saviour's presence. Many of the scenes and effects are peculiarly beautiful, and in the execution of their elaborate work, the painters have been eminently successful.

Open daily, at three o'clock. Admission, one shilling; reserved seats, two shillings.

DIORAMA OF THE GANGES,

Linwood Gallery, Leicester Square. A highly interesting grand moving diorama, in two parts, in which the spectator is taken through Upper India from the point at which the Diorama of the Overland Route terminates. The first part commences with a complete panorama of the city of Calcutta, as seen from the summit of the Ochterlony Monument, embracing an extensive view of the surrounding country and the river Hooghley; and proceeding across the jungle to the celebrated country of Arissa, the great seat of idolatry and superstition, terminates at the temple and town of Juggernaut, at the period of the great annual festival; and displays the procession of the cars, accompanied by many thousand figures. The second part shews the Ganges, commencing at the sacred city of Benares, with its boats and river craft, and ending in the magnificent palace of Agra, from which is seen the splendid mausoleum, the Taj Mahal. The panorama is admirably painted by Mr. T. C. Dibdin, from sketches by J. Ferguson, Esq.; and the figures and animals by Mr. R. W. Buss.

Open daily, at half-past two and half-past seven. Admission, one shilling; reserved seats, two shillings and sixpence.

PANORAMA OF CONSTANTINOPLE,

Polyorama, 309, Regent Street, adjoining the Royal Polytechnic Institution. This highly interesting panorama of the City of the Sultan was painted by Mr. Thomas Allom, and is divided into two parts; the first showing the Bosphorus, the Dardanelles, and the exterior of Constantinople; and the second, conducting the spectator into the interior of the city, where various features of Turkish life, such as the bazaar, the baths, and the seraglio, are displayed. Of the accuracy of the views there can be no doubt, the drawing is exceedingly good, and the artist has been remarkably successful in the architectural details.

Of the numerous panoramas now on view, this may fairly, for interest of subject and excellence of execution, take a very high place.

Open daily, at twelve, three, and eight. Admission, one shilling; stalls, two shillings and sixpence; reserved seats, three shillings; descriptive guide, sixpence.

THE COSMORAMA,

209, Regent Street. This exhibition, established in 1820, presents delineations of the celebrated remains of antiquity, and of the most remarkable cities and edifices in every part of the globe. The subjects are changed every two or three months.

Open daily, from ten till six o'clock. Admission one shilling. Catalogue sixpence.

BREES'S COLONIAL PANORAMAS,

393, Strand. Here are two separate exhibitions, both of considerable interest, open daily.

PANORAMAS OF NEW ZEALAND, AUSTRALIA, AND THE BRAZILS. This Panorama gives the visitor a truthful idea of New Zealand; in which island, mountains covered with magnificent trees, alternate with lovely plains, clothed in crimson bloom, watered by numerous fertilizing streams, where the flax plant grows abundantly, and its palm-like ferns reach the astonishing height of forty feet; whose hedges are frequently formed of geranium, and bees swarm four times in the year; whose climate is so healthy, that diseases, although sometimes imported, cannot remain, and colds are entirely unknown. In the panorama are depicted, on a large scale, the residences of many of the chief settlers, the various churches and chapels already erected, the interior of a native pah, skirmishes with the natives, a wild pig hunt, (with which animal the country abounds), and Wellington, its chief town; every building being distinctly marked. It was painted under the immediate superintendence of S. C. Brees, Esq., the principal engineer and surveyor to the New Zealand Company, and is accompanied by an instructive explanatory lecture. To intending emigrants this panorama is of considerable interest.

Open daily, at one and half-past eight o'clock. Admission: stalls, three shillings; lower seats, two shillings; schools, half-price; gallery, one shilling. Descriptive guide, sixpence.

PANORAMA OF CEYLON; CALCUTTA; AND WELLINGTON, NEW ZEALAND; from drawings made on the spot, by S. C. Brees, Esq., C.E.

The accuracy of the views may be fully relied upon, the surveys having been taken for railway purposes.

Open daily, at three and half-past six o'clock. Admission, one shilling; reserved seats, two shillings; stalls, three shillings. Descriptive guide, sixpence.

GRAND EXHIBITION OF ART,

Adjoining the Adelaide Gallery, Lowther Arcade. A curious and costly collection of mechanical singing birds and animals, which by means of complicated machinery imitate their natural movements, an automaton female organist playing a variety of tunes; flowers that open and close, as is their wont, in the morning and evening; various mechanical and musical clocks; some miniature waxen busts of departed British worthies; and a process of egg-hatching by artificial means. The walls of the various rooms are hung with tapestry representing Scripture and other subjects. There is likewise a series of cosmorama views, displaying the private apartments in Windsor Castle, and some interesting continental scenes.

Open daily: morning, from eleven till five; evening, seven till ten. Admission, one shilling; children, half-price. Descriptive Catalogue, threepence.

MR. WYLD'S MODEL OF THE GLOBE,

In the centre of Leicester Square is situated an octagonal brick edifice of unpretending exterior, but of considerable size, topped by a metal covered cupola. This structure, erected in the early part of 1851, from designs by Mr. Abraham, contains Mr. Wyld's Great Model of the Globe, one of the most pleasingly instructive sights in the metropolis. This novel project originated with Mr. Wyld, the well-known map dealer of Charing Cross, whose business avocations may be fairly considered to specially qualify him for an undertaking of this character, as boldly speculative, as it is original.

The object of the proprietor is to present at a glance the physical geography of the globe. For this purpose a spacious dome of sixty-eight feet high, and sixty-five feet in diameter, has been raised; the interior of which has been covered with a representation of the earth's surface, modelled in plaister. The very ingenious "raised maps," of Switzerland, by Bauerkeller, have been long familiar with the public: an admirable specimen of this style of geographical art, was a model by Mr. Carrington, the engineer, of several northern counties: in such models, the elevations and depressions of the earth's surface are shown to a scale that somewhat approximates—not, of course, too strictly—to the proportions of the actual objects represented; the hills and valleys, the land and water, being appropriately coloured.

The visitor passes into the interior of the Globe, and there gains a *coup d'œil* of the whole world. This illusion, interesting as it is, somewhat violates the proprieties: for it causes the observer to see all the phenomena in reverse. In no other method, however, could an entire picture have been obtained; from the convex side the spectator could necessarily have had only a limited field of observation. The Globe itself is, although the chief object of interest, not the only one: an excellent ethnographical collection, to be systematised and reduced into order, will show the varieties and attributes of the human race; and the corridors and passages will be hung with choice maps and drawings, appropriate to the general design of geographical instruction.

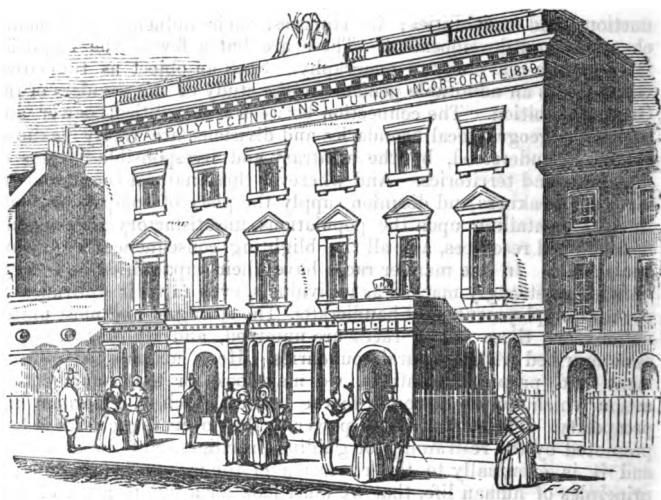
The Great Globe is most unquestionably a happy thought, and one which may be productive of the highest benefit in an educational point of view. Of the study of geography, in preference even to other studies, we have always been a warm advocate, and we hold it to be the basis and very starting point of nearly all the physical sciences: the term must be taken in its widest sense. Not a barren list of countries, a mere nomenclature of towns and places, latitudes and longitudes; but the knowledge of the globe on which we live; its configuration, its changes, organic and superficial, its physical structure, the reciprocal relations of its various phenomena; the tides, winds, and rains, and meteorology; its magnetic and electric powers and affections; its inhabitants; their peculiarities, their progress, their races, their governments, opinions, civilization; its countries their position, their demarcations, political and natural; their pro-

ductions and capabilities; its climates, their influence upon man's character and developement. These are but a few of the enquiries incident to a real study of geography. Such an object as the Great Globe forms an admirable pendant to the study of the wonders of the Great Exhibition. The connection between true political power and natural or geographical boundaries and divisions, are rarely acknowledged if understood, by the arbitrary and irresponsible framers of kingdoms and territories. And wherever those natural conditions are violated, weakness and disunion supply the place of compactness and integrity, entailing upon the populations unsatisfactory government, undeveloped resources, and all the blighting consequences of congenial rule. In like manner races have their capabilities and peculiarities as strongly marked as individuals, even in their aptitudes to peculiar employments and handicrafts. The strongest and most united nations are those whose races are unmixed, and whose territory is circumscribed within natural boundaries. Here, under good government and proper institutions, we may look for that homogeneous action which elevates a nation to the highest pitch of greatness and prosperity. The proper use of power in the governing classes is best promoted by the restraining or guiding intelligence of the governed, and it is eventually to the education of the masses in all the true principles of human life, that we must look for a full measure of happiness and freedom.

In a Globe of this size and peculiar construction, the uneducated, or only partially educated, will see the leading features of that planet which we of earth at least may fairly consider the most important of the solar system: they may examine its exterior, and form an idea of some of those wonders of the land and of the deep waters, the description of which forms one of the liveliest sources of enjoyment to the readers of every age. A superficial glance of all that is worthy of being seen, can here be obtained, and imagination may carry the spectator to the icy summit of the Himalaya, or to the parching wastes of Sahara. Illustrative education appeals at once to the mind through the perceptive faculties; and more information is communicated in a few minutes by a correct model or careful drawing, than by volumes of difficult-to-be-understood verbal description: to the unimaginative mind, a picture stands in place of the thing itself, and confers the power of giving form and substance to the crude and undigested fancies of the brain. But such eye-education, to be effective and really useful, must be critically, severely true, and perfect in its minutest accessories.

Mr. Wyld has earned for himself a just debt of gratitude from his countrymen in this enlightened attempt at diffusing sound and healthful knowledge.

Open daily, from nine in the morning till nine in the evening. Admission, one shilling, except on Thursday and Saturday, when the price is two shillings and sixpence.



ROYAL POLYTECHNIC INSTITUTION,

309, Regent Street, near Portland Place. Incorporated by Royal Charter, and first opened to the public on Monday, the 6th of August, 1838, for the exhibition of novelties in the arts and practical sciences. especially in connexion with agriculture, mining, manufactures, and other branches of industry. The premises are spacious and well appointed; and extend, from the east entrance, in Regent Street, three hundred and twenty feet in depth, including the mansion, No. 5, Cavendish Square. The exhibition consists for the most part of mechanical and other models, distributed through various apartments; there is a hall, devoted to manufacturing processes, a laboratory beneath, a theatre or lecture-room above, a very spacious hall, and other apartments. The gallery contains upwards of five hundred specimens, amongst which we would direct the especial attention of such of our readers as are suffering from tender feet, to case 894, containing specimens of elastic boots, the invention of Mr. Sparks Hall, whose establishment is opposite to this institution; these boots having been worn by Her Majesty in ascending the highest hills in Scotland, during her recent visit to that country, sufficiently attest their comfort and utility. Several manufactures and arts are also shown in their processes; the objects exhibited, and the lectures in explanation thereof, are repeatedly changed, to admit the topics of general interest: thus—aerial navigation, the electric telegraph, agricultural chemistry, and the electric light, have successively taken their places among the leading attractions.

Open daily, from ten till five o'clock; and from seven till ten o'clock. Admission, one shilling; explanatory guide, one shilling.

CANTELO'S HYDRO-INCUBATOR,

Leicester Square. Several circumstances concur to render this exhibition highly attractive, and popular in an eminent degree. Its novelty, its extraordinary character, and the highly interesting phenomena, which accompany the mysterious development of life in animal beings, present to the eye of the observer, such a combination of the novel and the marvellous, as to excite delight in all classes, whether scientific or illiterate. The exhibition is altogether unique; and the interest is further increased by its being the only modern successful attempt that has been made by which this has been accomplished, on such a scale as to make it worth notice in an economical point of view. The most popular feature is, of course, the hatching of the young birds; which, on opening the doors of the machine, may be observed breaking the shell, and liberating themselves: but to the naturalist, and the man of science, the interest is still further increased by a series of specimens, whereby the nascent bird is exhibited in every stage of the mysterious process of the organization of a living animal, —from the first microscopic speck of existence until it emerges, a beautiful and perfect being.

Open daily, from ten o'clock in the morning till ten at night. Admission, one shilling. Description, sixpence.

SOUTH AFRICAN EXHIBITION,

Chinese Gallery, Hyde Park Corner. A highly interesting collection of trophies connected with the chase, procured during a five years residence in the interior of South Africa, by the prowess and indomitable daring of the proprietor, Gordon Roualeyn Cumming, Esq. As an exhibition it is truly unique, the trophies are indeed of no trifling nature, consisting not only of lions and tigers, but of elephants, with tusks too heavy for a man to lift, and with feet in the skin of which a child might sit; and of buffaloes with terrific looking horns, together with hosts of smaller animals, such as antelopes and gazelles; the heads, horns, and skins of which are hung around the room, and make a singular kind of hanging for the walls. Most of the animals, whose trophies are thus exhibited, were actually slain by Mr. Cumming, to whom the whole collection belongs; but some of the skins are made up into robes or cloaks, of the kind called by the Aborigines a kaross, which have been worn by various native kings and queens, and in which they must doubtless have had a most dignified and majestic appearance. In the centre of the room is the waggon in which the hunter lived during his five years' journeyings in the wilds. An interesting explanation of the collection is given by a bushman tracker, who accompanied the hunter, and who clad in the skin of a deiker, ornamented with a necklace of lions' claws, adds to the picturesqueness of the scene.

Open daily. Admission, one shilling. Descriptive catalogue, one shilling.



MADAME TUSSAUD & SON'S EXHIBIT

Bazaar, Baker Street, Portman Square. The visitor on entering this establishment from Baker Street, passes through a small hall, tastefully decorated with casts from the antique and the best modern sculptures, and proceeds by a wide staircase to a saloon at its summit, which is richly ornamented by a radiant combination of arabesques, artificial flowers, and mirrored embellishments. Here, at a small table, sits a lady who receives the admission money, an office which for so many years was performed by the late Madame Tussaud, herself; and numerous of our readers will doubtless remember her, as she sat there easy and self-possessed, her accent at once proclaiming her gallic origin.

From the saloon, the great room is at once entered, and here the excess of light which fills the whole apartment at once dazzles and delights the spectator. This room is about one hundred feet in length by fifty feet in width, and of a proportionate height. The walls are panelled with plate glass, and richly decorated with draperies and burnished gilt ornaments in the Louis Quatorze style. The principal statues and groups are placed round the four-sides, and the large scenic combinations of figures in the centre of the room: the most

imposing, being that of the coronation of her present Majesty, in which are introduced portraits of the principal actors in that august ceremonial; there is likewise a pleasing group of the Royal Family at home, in which the likeness of Her Majesty is admirably rendered. Another interesting group is that of Charles I. and II. and Oliver Cromwell, opposite to which is a figure of Richard III. in a splendid suit of burnished gold armour. Near to these figures sits a life-like representation of the celebrated Cobbett, his head slowly moving, as if in admiration of the group; and behind him is a figure of the late Mme. Tussaud, so true to nature, as to have deceived thousands of visitors.

Would you not deem it breath'd? and that those veins
Did verily bear blood?

Over the principal entrance is an orchestra, in which during the evening exhibitions, appropriate music is performed.

Beyond the saloon is a handsome suite of three new rooms, in the first of which

THE HALL OF KINGS

Is placed; the celebrated group of the various members of the House of Brunswick, the centre figure in which is that of George IV., modelled from life, and wearing his gorgeous coronation robes; on the walls, hung with crimson drapery, are portraits of Her Majesty, by Hayter; Prince Albert, by Paton; George IV., by Hudson; George III., and Queen Charlotte, from the late Queen Dowager's collection; George IV., by Sir T. Lawrence; William IV., by Simpson; Louis XIV., by Roussell; Duchess de Vau, and the Duchess de Mazarin, by Sir P. Lely. Here is also placed a bust of Prince Albert, by Francis, at once admirable as a work of art, and for its great fidelity.

The Napoleon room, adjoining, is of great interest, from its containing a number of authentic relics belonging to the late Emperor; the most important being the camp-bed used by him at St. Helena, and on which he died; the cloak worn by him at Marengo; and the travelling carriage in which he fled from Waterloo.

The Chamber of Horrors is a room set apart for models of the heads of the principal actors who were decollated in the first French Revolution; together with some of the most noted murderers of modern times; including Daniel Good, James Blomfield Rush, and the infamous Mannings. Here is also the identical shirt of Henry IV., of France, in which he was assassinated, retaining the bloody appearance, and the marks of the fatal dagger.

The late estimable proprietress of this very interesting exhibition was a spectator of some of the most striking scenes of the first French Revolution. Her talent in this art was unique, and the skill with which the groups are arranged, and the truthfulness of the full-length figures of the most noted persons of the age, lend a charm to this exhibition which no other collection of a similar nature ever possessed. It is, indeed, a perfect museum of historical and biographical illustrations, some of which are very admirable specimens of portraiture, and as near the original as the plastic art can possibly attain.

Open daily, from ten o'clock in the morning till ten at night. Admission, one shilling; catalogue, sixpence; to the Napoleon room, and Chamber of Horrors, admission sixpence.

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THE MOVING PANORAMAS, THEIR BEAUTY, AND IMPORTANCE.

Englishmen, though endowed with an exquisite taste for the beauties of nature, often appear indifferent to objects of art: at least to the technicalities and special merits of art, as such:—to them, art must assume a close resemblance to the identity of nature; its peculiarities, effects, characteristics, and impulses. A Parisian is satisfied with the straight walks of the Tuilleries gardens, or the cascades of Versailles; but a Londoner thirsts after rural scenery,—woods, groves, and meandering waters; the bubble of a brook is music in his ears, and the spangles of reflected sun or moon-light on its ripple, are jewels in his eye.—A genuine unsophisticated Englishman carries this taste in the choice of his pictures; the same feeling that makes him prefer Shakspeare to every other poet, leads him to portraiture and landscape, in which he recognises old acquaintances or sympathies; from the same cause, panoramas, that combine information and the recognised beauties of nature, have become the favourite exhibitions of the present time.—The invention of the panorama is English, and under the care of Barker and Burford, they have long imparted valuable information to thousands who never could leave their country to visit the localities represented.

The Diorama, a modification, and in some respects an improvement upon our panorama, was imported thirty years ago from France, and it also has done good service in the dissemination of knowledge.—More recently, from America, we have received the idea of the Moving Panorama, which, by a motion imparted to the canvas, the opposite from that of a person supposed to travel in a boat or carriage, exhibits a succession of objects to the extent of hundreds of miles, with little fatigue or inconvenience, and what is equally important in these times of economy, at very little expense to the spectator.—Thus in a few hours we have explored the whole navigable shores of the Mississippi, and in a few days, and for a few shillings, we have been able to see the whole course of the Nile, from above ancient Thebes, with its vast wrecks of olden magnificence, through the desert to grand Cairo and the sea; besides the varied and lengthened route of the overland mail to India, and the beauties and majesty of Constantinople, the Dardanelles, and the Bosphorus, and even to visit the remote shores of New Zealand, and the still more estranged and wondrous regions of the North Pole—by summer and winter. This last exhibition, limited to two highly interesting views, does not enter into our category of moving panoramas:—it is stationary, silent,—dead to the ordinary scenes of human existence. The panorama of New Zealand is chiefly interesting to emigrants anxious to catch a distant, faint anticipation of their land of promise. In the present chapter we have enumerated all the exhibitions of this class now on view; those best entitled by artistic claims to further notice, are—the Nile, the Overland Route to India, and the Polyorama of Constantinople, the Dardanelles, and the Bosphorus; and they are the more interesting, because eliciting various and distinct, and very different merits.—Let us examine them seriatim:

—The general defect of the Panorama of the Nile, is a deficiency of magnitude. The country, the river, the monuments, all appear to be on a scale of half the natural proportions; while some of the figures appear to be nearly of the life size.—The atmosphere also appears generally cool and grey, like that of a cold summer in England; this is remarkable in all the early scenes in Upper Egypt, &c.—it is either too cold or too hazy. The exception is the horrors of the desert during a Sirocco storm,—terrible, but too melo-dramatic in colour and treatment for our matured judgment. The best scenes are towards the end of the journey; effects of sun-set and [of moon-light (including a sun-rise, probably too much like a sun-set reversed):—the worst are the interiors and monumental scenes, with however one exception—Grand Cairo by moon-light; it is great, majestic, and very striking; notwithstanding peculiarities of cold glare, it reminds us of Martin's Belshazzar's Feast, or his Fall of Nineveh; as the final beauty of the exhibition, the mellow sunny, solemn mountain, Sphynx, recalls the impression made by that great artist's, "Eve of the Deluge:" the only drawback to this fine landscape is the want of magnitude to what we imagine it should be; it is indeed like a huge moss-covered rocky bank, but not a mountain, carved into the shape of the mystical giant. All the latter sun-sets are beautiful as works of art, enlivened by dioramic effects.—Alone they would constitute a fine exhibition: mixed, as they are with so many inferior scenes, from sketches apparently but ill understood, it is as a whole, much less satisfactory than it should be.

The Route of the Overland Mail is on the contrary highly and almost equally finished throughout:—perhaps too much so, as the effect of pictures somewhat supersedes the aspect of nature, and seen through a moderate sized frame, brings us back to the idea of a collection of Dutch paintings, of half-life size. Though equally finished, the different scenes are of very unequal merit; the best are perhaps those of Gibraltar, which is effective and truthful; Malta, as far as the buildings are concerned, but not the water and shipping, they are ill-arranged and very common place; the caravan in the desert is a fine dramatic pantomime, of powerful illusion and pathos; nor should we have passed unnoticed the stormy sky and moon-light under dioramic or scenic effects of startling illusion, with moving clouds, and the sparkling moon-beams spreading in circles on the flowing waves. It is true that this is not produced by sterling solid painting, but by stage contrivance:—even so, we are content to enjoy and admire the varied aspect of nature however rendered. We wish we could speak of every scene in this exhibition with similar approbation, but many of them appear insipid, and made up from indifferent sketches, both tame and inaccurate, their want of truthful identity destroys our confidence; the last scene,—a picture of Calcutta, is a showy, flimsy display of gala officers on sleek hunters and racers, amidst newly made palaces and club-houses. Nothing could give a more partial and inadequate notion of Calcutta, as it is:—the heterogeneous compound of gorgeous edifices and disgusting misery, of European manners and supremacy, with Mahometan and Brahminical superstition and degradation;—of polluted Calcutta, with its vegetable eating Brahmins and its carrion fed dogs and jackals. The whole of

the exhibition is a highly-finished, clever performance, and would deserve unmixed approbation if it possessed those impartial and veridique qualifications that the education of a powerful and enlightened nation requires :—everybody is pleased, but the most intelligent persons are not satisfied,

The Polyorama, as it is called, of Constantinople, comprises views of two hundred miles of scenery, along the Dardanelles, and the Bosphorus : it differs in many, nay, almost every quality, from the other moving panoramas. It approaches more to the full appearance of the real proportions, and in several instances astounds us by the effect of unexpected vastness ; executed in a bold, sometimes hasty, dashing manner, it arrives at its object almost without any assistance from dioramic effects, by its own force of light and shade, and a masterly use and knowledge of perspective ; and above all, by an untampered truthfulness, the natural consequence of the same person working the painting from his own sketches from nature, with all the vivid recollections of circumstances. Less unequal than the Nile :—less finished than the Overland Mail Route, it evinces power and daring greatly beyond the average of either : it blazes in sun-shine, and frowns in a majesty that partakes largely of the historical character, but we see no reason why the adjuncts of dioramic effects, more general finish, more softening of troubled skies, and here and there the obliteration of a patch of uncovered canvas, which, though not larger than a fan, detracts from the illusion, may not be attended to. As Oliver Goldsmith said of his Vicar of Wakefield,—a hundred faults may be found, and a hundred things might be said to prove them beauties ; but we cannot allow that the red loam, without the green sward, at the Valley of Sweet Waters, is to be palliated ; or the fierce transition from the majestic, awful silence of the state prison castle of Europe to the fiery troubled sky, between it and the castle of Asia, to be in good keeping ; and we are quite sure that by so clever an artist a few hours even would harmonise a large portion of the careless patches that here and there intrude on his beautiful perspective. Perhaps ere this, all these things are already done ; if so, it will afford us a rare treat at our next visit.

The best scenes in the first part, are the solemn Castle of Europe, with its awful towers frowning over the Bosphorus, and backed by sepulchral cypress-trees ; the view of the Black Sea, amidst reminiscences of great historical events ; and turning round towards the South, a splendid prospect of the whole line of the Bosphorus, and its noble scenery.—In the second part, the edifices of Constantinople have afforded the artist endless opportunities of admirable perspective effects, of which he has wonderfully availed himself, in the representations of the mosque, fountain and tombs at Eyoub, the Golden Horn, and picturesque landing-place : the various mosques, especially those of Solimenea and of St. Sophia, and that of Sultan Achmet, with the Hippodrome where the fierce and ungovernable Janissaries were utterly destroyed. The baths, the coffee-room, the great subterranean reservoir, the slave market, and above all the interior of St. Sophia, are wonderful results of the power of perspective ; the latter is inconceivably vast and illusive.—In an artistic point of view, this exhibition

contains nothing superior to two or three scenes in that of the Nile ; and for scenic effects it does not even aim at the results of the Overland Mail, but for truthful and vigorous representations of places, monuments, manners, and costumes, it is most successful in the great object of communicating useful knowledge in a delightful manner.

Since the above was written, another Moving Panorama has appeared ;—that of the Ganges, Calcutta ; of the Temple of Juggernaut, and other native monuments. It is an accurate representation as far as could be by artists in England working from faithful sketches by another hand, and under the direction of the gentleman who made those sketches :—it is very cleverly painted, and exhibits a variety of buildings, jungle, and effects. Its representation of Calcutta is more truthful, yet more really splendid, than that in the Overland Mail ; the chief edifices forming the fore-ground to the crowded native huts behind : the cities of Benares, of Allahabad, and of Agra ; the rock temples of Orissa, &c., are seen in like manner from favourable points, with their chief specimens of Hindoo, Saracenic, and European edifices. But whilst we praise the amount of skill and talent, we object strongly to the abuse of both ; shifting scenes and dioramic effects, instead of modestly assisting nature and art, are here made, in many instances, to out-step them, and destroy all faith and illusion ; sometimes in defiance of common sense, as in the beautiful moon-light scene, where, in imitation of one in the Overland Mail, the reflected light moves on the flowing waters :—exaggeration represents the river as running at the rate of three hundred or four hundred miles an hour, and at Benares, the boats and other objects in front of the scene are immovably still, while the distance appears to move. We are severe on these inconsistencies and clap-traps, because they tend to corrupt public taste, and to bring into contempt and disrepute an otherwise valuable and commendable mode of imparting knowledge. This Panorama is indeed an example of what can be done, and what ought to be left alone ; with an abundance of ability and contrivance in every department, art is recklessly made to supersede nature, and mechanical tricks to supersede art, in the most indiscreet manner. One of the finest sceneries the last, the Saracenic Palace at Agra, and the Festival of Juggernaut is the most trumpery. Several jungle scenes are highly picturesque and clever, but the besetting sin of obtrusive skill mars the simplicity and peculiar character of nature.

We shall be anxious to visit these fine exhibitions after each change, and hope the public will co-operate in a firm determination to insist on their powerful means of disseminating knowledge being applied without fear or compromise.

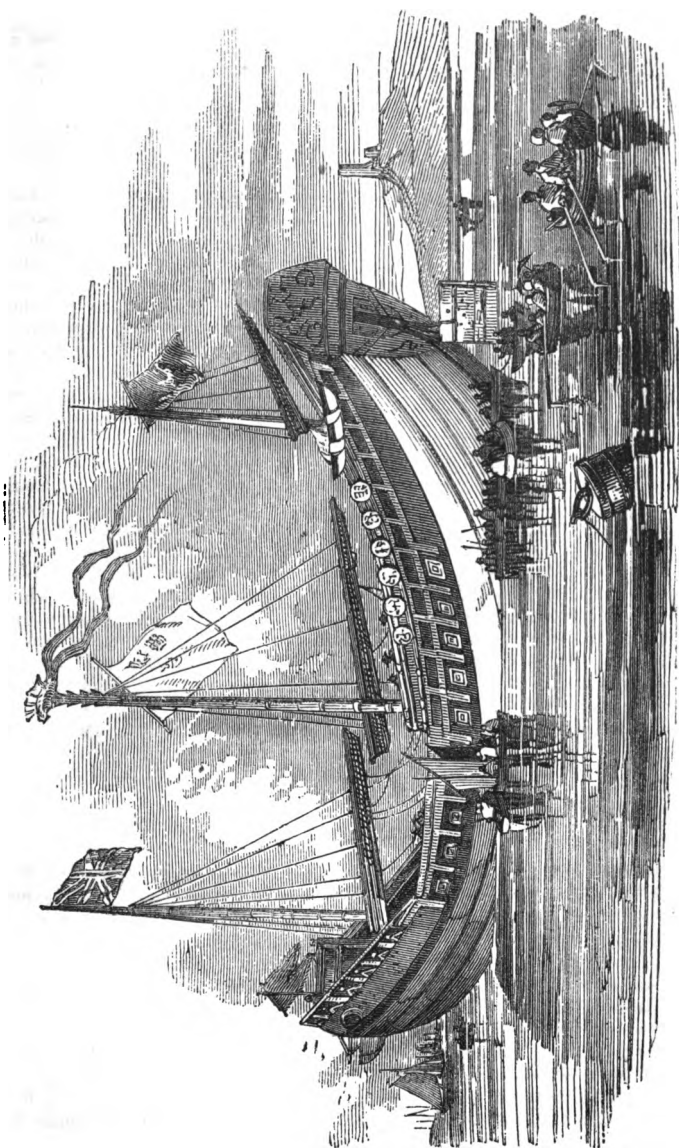
The school-master and his pupils ; parents, philosophers, and the rising generation, are all interested in the success of these pictorial illustrations : travellers returning from the several depicted regions, will, with pleasure, recognise the scenes of their past exertions, if they are correct, and criticise severely where otherwise ; and the inexperienced, about to visit foreign lands, may from them acquire a certain fund of knowledge of their future destiny. Even foreigners from various parts of Europe may visit London to obtain acquaintance with the peculiarities and impress of far distant countries.

THE CHINESE JUNK,

Temple Pier, Essex Street, Strand. The Junk "Keying," now in London, is an object of great interest to visitors. She left China on the 6th of December, 1846, and arrived at St. Helena on the 17th of April, 1847, having had very light winds nearly the whole of the voyage. She laid at anchor six weeks in the Java Sea and Sunda Straits, with high southerly and south-west winds. Off the Mauritius she experienced some very heavy weather, on the 22nd and 23rd of March, but she was found to be a most beautiful and easy sea-boat, never having shipped a drop of water since leaving China, or leaking. Her masts and rudder are of immense size and weight, being made of iron-wood. Her rudder is hung to three large ropes, and drawn into her stern by two others, going underneath her stern, and coming over the bows; when the rudder is down she draws twenty-three feet, but when hoisted only thirteen feet. It sometimes takes twenty men to steer her: but in fine weather, running before the wind, she goes so steadily, that the tiller rarely requires to be touched, and then two men can steer her. She is built in compartments, having fifteen, several of which are water-tight: and has a main-deck, raised quarter-deck, two poops, and a raised fore-castle, with a high verandah above that again. Her main-deck is arched. Her anchors are made of wood, and the shanks are about thirty feet long; the cables are made of bamboo, rattan, and Indian grass. She has three water tanks built on her decks. The sails reef themselves, by lowering the haul-yards, so that one man by himself at the haul-yards can either reef the sails or take in, in calm weather. Her stern and bows are open but she is so very high that she never takes in any water at either end. Her main cabin, or saloon, is thirty feet long by twenty-five feet wide, and twelve feet high, painted with various beasts, birds, &c; she has also six small cabins on the first poop, with the joss-house in the centre, in which a light is kept constantly burning. Her stern is thirty-two feet out of the water.

Open daily. Admission, one shilling; descriptive guide, sixpence.

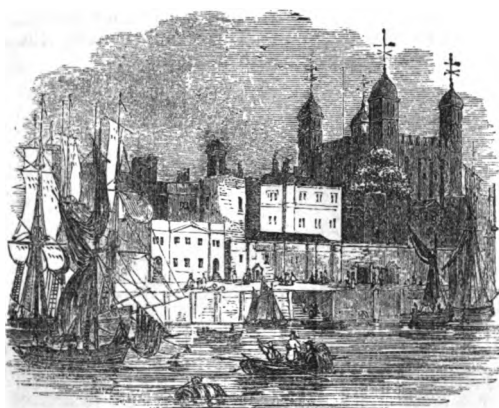
In addition to the foregoing, there are numerous other exhibitions to be seen from time to time in London; but as they are only opened for a limited period, and are continually changing, we must refer the visitor to the daily papers, in which all novelties, as they occur, are duly announced.



CHAPTER XVI.

THE TOWER AND THE ROYAL HOSPITALS.

Rise, fair Augusta, lift thy head ;
With golden towers thy front adorn :
Thy lovely form and fresh-reviving state,
In crystal floods of Thames survey.—*Congreve.*



THE TOWER OF LONDON.

WHAT its Capitol was to Rome—what the Kremlin is to Moscow—such is the “Tower” to London, its palace citadel and stronghold, and the monument most closely connected with its popular annals and the history of the state. Indeed, it is chiefly in this latter respect, and on account of the objects of curiosity for which it serves as a repository, that the Tower now possesses much interest, since so far from being an imposing object to the eye, it shows itself only as a huddled-up mass of buildings, some of them comparatively modern ; and none of them, with the exception of the new barracks, particularly dignified in appearance. The sole feature which gives character to the exterior, in a general view, is that lofty, upright structure, distinguished by the name of the “White Tower ;” were it not for that, which, with

the turrets at its angles, forms a bold and conspicuous architectural object in the views from the river, and the opposite shores, the Tower would hardly be distinguishable at any distance.

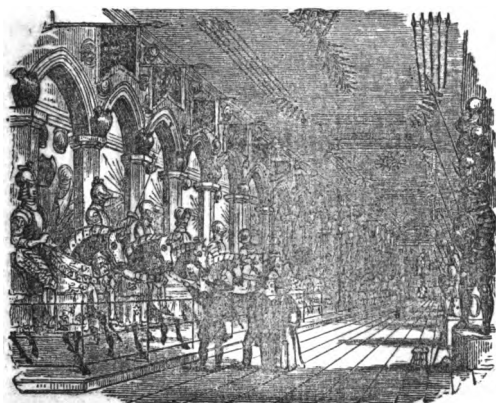
To survey the Tower with advantage, taking the more important objects step by step, the visitor should commence at the principal entrance, by the spur-gate, on the west side, facing Lower Thames Street, after passing through which he will proceed through other fortified gateways, of rude and venerable appearance, along an avenue, bounded on the south side by the external walls and ramparts, and on the north by a very lofty mass of apparently solid wall, having only here and there an upper window, conveying the idea of habitation, and thereby rendering the expression of prodigious strength and security all the more forcible. A somewhat similar effect is produced by the smaller and more modern erections scattered about below: and at intervals are obtained peeps into streets, and lanes of houses, picturesque enough when taken collectively, but not prepossessing in their physiognomy when considered separately. Having turned through the third gateway, and proceeded a short distance towards the Parade, the visitor finds himself, on turning a corner, almost at the foot of the White Tower and coming thus suddenly upon it, is the more impressed with its loftiness.



THE WHITE TOWER.

This structure, the most ancient of all the existing buildings, and generally supposed to have been erected, or at least begun, by the Conqueror, about 1078, when he employed Gundulph, Bishop of

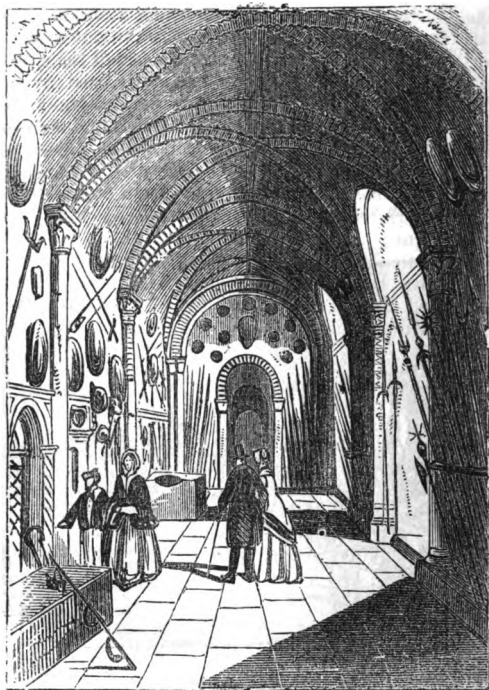
Rochester, for his architect, is a quadrangular and nearly square edifice, measuring about one hundred and sixteen feet on its north and south sides, and ninety-six on the east and west; and is about ninety feet high, exclusive of the turrets at the four angles. After being repaired in the reign of Henry VIII. (1552), it was again put into good condition in that of George II., and the windows modernised, by being converted into the present very un-Norman looking, large, arched, sash-windows. The Norman Chapel of St. John one of the most complete specimens of a Norman Church on a small scale, in the upper part of the Keep, or White Tower, originally used by the English monarchs as a place of worship, is now devoted to the preservation of a portion of the public records; and the celebrated state prisons are mostly filled with military stores, or occupied as offices; one of the vaults is said to have been the prison of Sir Walter Raleigh, in which he wrote his *History of the World*. At the foot of the White Tower, on its south side, is



THE HORSE ARMOURY,

Erected in 1826. A long, low, and not very wide room, with a sort of aisle on its south side, with pillars and arches meant to pass for Gothic. Here are ranged a long line of British monarchs and warriors, twenty-two in number, on their war-steeds, and cased in complete armour, the whole forming a very interesting record of the various changes which have taken place in the use of armour from the time of Edward I., to that of James II., (1272—1686). The general arrangement of the suits and gallery was made by the late Sir Samuel Meyrick; each suit is assigned, for the sake of chronology, to some King or Knight; but, except in a few instances, they are not known to have been worn by the parties to whom they are assigned. The ceiling is characteristically ornamented with devices and decorations, composed of spears, pistols, and other military weapons. On

the right of this armoury is a room containing specimens of the different kinds of fire-arms in use at various times since the first invention of gunnery; also three swords, a helmet, and girdle, which belonged to Tippoo Saib; and some Chinese military dresses, taken in the conflicts between the British and Chinese.

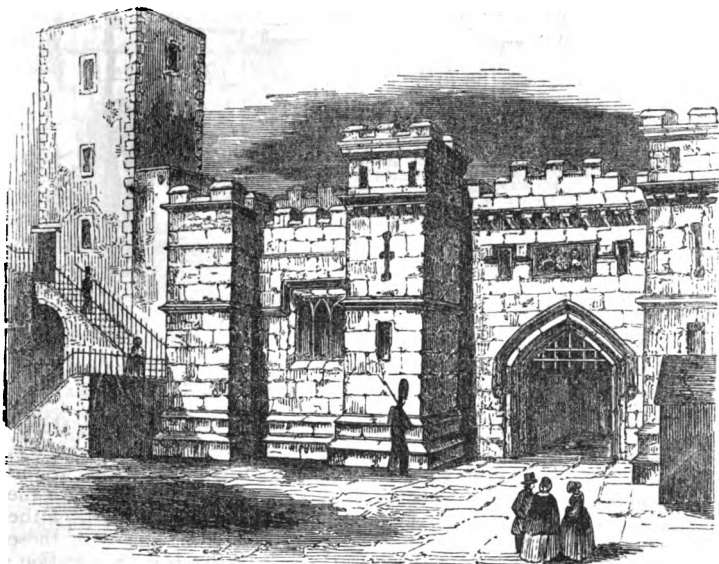


QUEEN ELIZABETH'S ARMOURY

Is entered by a staircase from the north-east corner of the Horse Armoury. This collection was formerly called the Spanish Armoury, from the fable of its having been formed from the spoils of the Armada. The name has however, for some time, been changed to the more appropriate title of Queen Elizabeth's Armoury, most of the weapons contained in it being of the period of her reign, or of those immediately preceding. It is altogether a very interesting collection; its foreign character is attributed by the author of an ingenious treatise on ancient armour, to the anxiety of Queen Elizabeth to maintain the hardy character of her people; joined to the desire for warlike expeditions to foreign shores, which seemed to actuate the whole British

Nation in the days of Raleigh and Essex, and Sidney; for which purpose many improvements and importations from Italy and Spain were effected, in the fashion of armour and warlike instruments of this period.

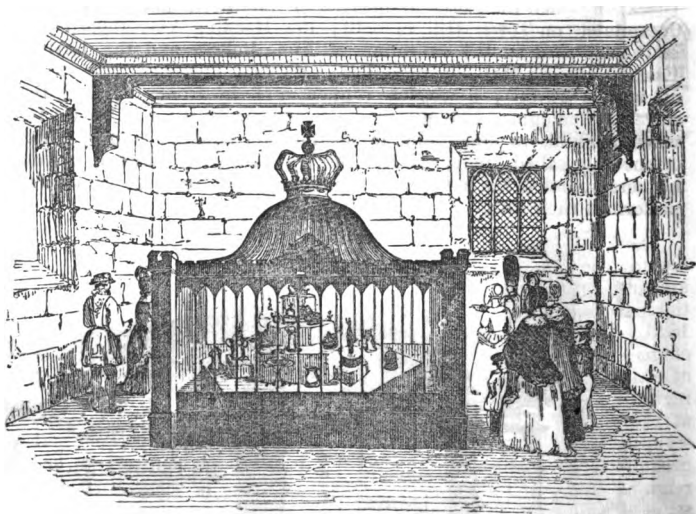
It contains a great variety of all the weapons in use in Europe during the period preceding the introduction of fire-arms—the bill, the glaive, the guisarme, the ranseur, the spetum, the spontoon, the boar-spear, the partizan, pike, halbert, &c., with many other curiosities of that period relating to warfare; and at one end of the room is a figure of Queen Elizabeth seated on a cream coloured horse, held by a page. On the floor are some of the most attractive relics, as the Heading Block, on which the Lords Balmerino, Kilmarnock, and Lovat were decapitated on Tower Hill, in 1746; the Heading Axe, reported to be the one used in the execution of Anne Boleyn and the Earl of Essex (although Hall, the chronicler, says that her head was struck off with a sword); a wooden cannon used by Henry VIII. at the siege of Boulogne; two pieces of cannon presented to Charles II. when a child, to assist him in his military studies; and a piece, erroneously called Henry VIII.'s walking-staff, with which it is said he perambulated the streets of London, to see that his constables performed their duty.



THE JEWEL HOUSE.

On leaving the Horse Armoury, on his way to inspect the Coronation Regalia, the visitor passes near the place where formerly stood the

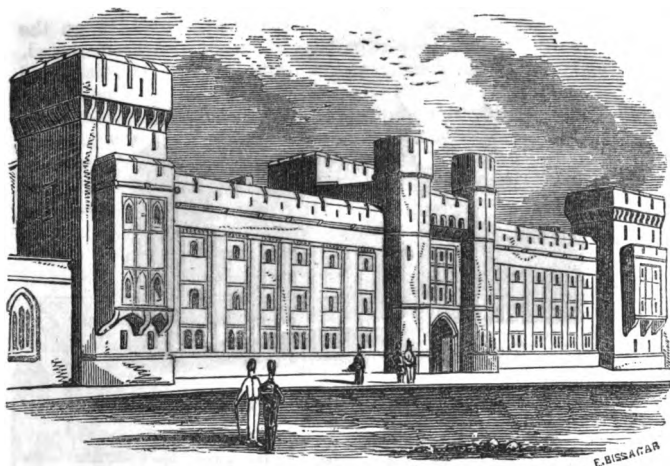
grand Storehouse, destroyed by the disastrous fire of 1841, on the site of which the spacious Waterloo Barracks have since been erected. The 'Train of Artillery' was on the ground floor of the building, and contained some extraordinary engines of war, immense numbers of cannon of the most curious shapes, taken from different parts of the world, and many pieces of singular manufacture, cast in this country. Some of those articles, preserved from the fire, are now deposited in the White Tower and the Horse Armoury. Some of the larger and more interesting pieces of ordnance are placed in front of the latter edifice.



THE REGALIA ROOM.

The Tower has been the depository of the Crown Jewels from the reign of Henry IV. Originally kept in a small building, on the south side of the White Tower, in the reign of Charles I. they were transferred to a strong dark room in the Martin Tower, near to the Grand Storehouse, and where they remained until the destruction of that building by fire, in 1841. The new Jewel House, in which they are now kept, was built in 1841; it is much better suited to the public convenience, and more in character with the importance of its contents.

Here are preserved the coronation regalia, including the new imperial crown, and other emblems of royalty, used by the sovereigns of England at their coronation, the cost of which has been upwards of three millions of money. The crown worn by her present Majesty is valued at ONE MILLION STERLING.



THE WATERLOO BARRACKS

Occupy the site of the small armoury destroyed by the fire of 1841, and are immediately in front of the north face of the White Tower; the first stone having been laid by the Duke of Wellington, June 14, 1845. They extend in a long front on either side of a central tower of massive proportions, the two wings being flanked by square towers of considerable strength, and are capable of accommodating a whole regiment. The walls are built of roughly-faced Kentish rag, quoined at the angles with freestone, producing a very imposing effect; the style of architecture being that of the ordinary castellated, so successfully introduced into this country by William of Wykeham, in the reign of Henry III.; has been dictated both by good taste and sound sense. Simplicity, strength, and grandeur, are architectural features most suitable in a building intended for the convenience of the military employed in the defence of a fortress, and which besides, is associated with other structures of similar character and purpose.

The Tower, being a state prison, is under the government of an officer called the Constable of the Tower, who has under him a Lieutenant, Deputy-Lieutenant, Tower Major, and other officers; the present Constable is His Grace the Duke of Wellington. The garrison is composed of a detachment of the Guards.

Open daily (Sundays excepted), from ten till four o'clock. Tickets to inspect the Armouries and the Regalia must be bought at the Ticket Office on the right of the entrance. Warders, wearing the dress of the yeomen of the guard, of the time of Henry VIII., accompany parties of not more than twelve every half-hour. Admission to the Armouries, sixpence: to the Jewel House, sixpence. Descriptive guide, sixpence. The Tower Parade is open to visitors on Sundays without charge.



GREENWICH HOSPITAL.

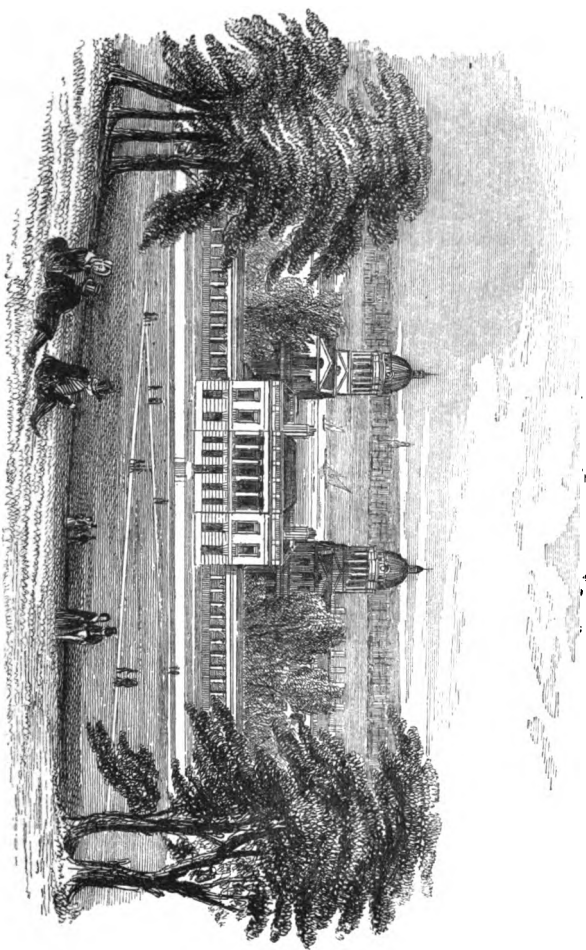
“Greenwich, with palace reared for kingly state,
 With walls majestic, courted by the wave,
 Now destined to a nobler, holier fate—
 A nation's haven for a nation's brave.”

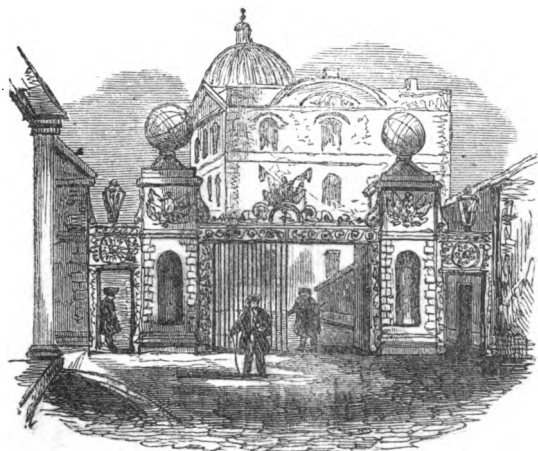
There are few spots so replete with glorious recollections as Greenwich—the resting-place of science and of national prowess on the deep ocean. From hence is dated the longitude of a commercial world, among which the British empire extends interminable, beneath an unsetting sun.

The Hospital is a noble and majestic edifice, founded in 1694, by King William III. and Queen Mary, for invalid seamen, and consists of four grand edifices, detached from each other, yet forming a very entire and beautiful plan. These buildings, which are respectively denominated King Charles's, Queen Anne's, King William's, and Queen Mary's, are disposed in the following manner: King Charles's and Queen Anne's buildings are situated to the north, or next to the river, from which they are separated by a spacious terrace, eight hundred and sixty-five feet in length: they have a grand area or square between them, two hundred and seventy-three feet wide, with a fine statue of George II., by Rysbrach, in the centre. Beyond, to the south, stand the two other piles, having an interval between them considerably less than the grand square, being but one hundred and fifteen feet wide; the effect of this is to occasion an apparent connexion between these portions of the edifice as seen from the river.

The present establishment of Greenwich Hospital consists of a master and governor, a lieutenant-governor, four captains, and eight lieutenants, with a variety of officers of the hospital, two thousand seven hundred and ten pensioners, one hundred and sixty-eight nurses, and thirty-two thousand out-pensioners. The number of persons residing within the walls, including officers, &c., amounts to three thousand five hundred; the annual income of this noble institution is about £140,000.

GREENWICH HOSPITAL.



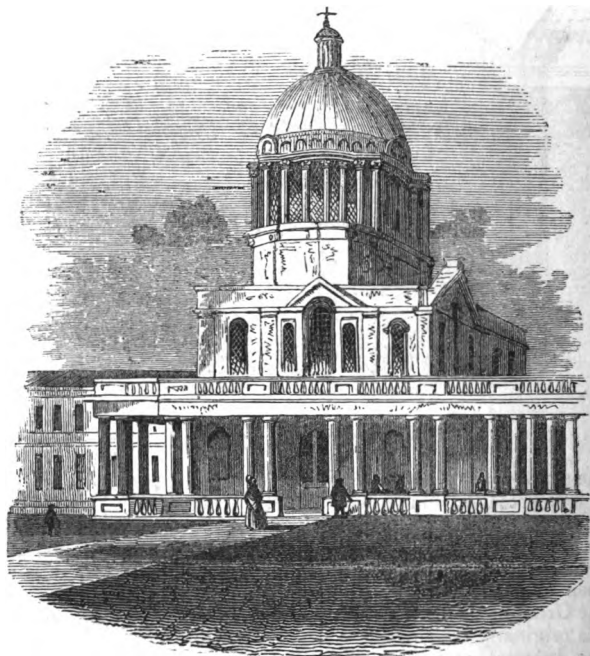


THE HOSPITAL GATES.

The grand entrance is by the west gate, formed by two stone pillars, with iron gates, adjoining which is the porters' lodges, and a small guard room. Instruments of war are sculptured on the piers, which are surmounted by a terrestrial and celestial globe of the same material. They are placed obliquely in accordance with the latitude of their position.

The Great, or Painted Hall is approached by a noble flight of steps; it was originally built for, and used as, a dining-hall by the inmates of the hospital, and contains three apartments:—the Vestibule, the Saloon, or Grand Hall, and the Upper Hall. The dimensions of this truly regal apartment are one hundred and six feet in length, fifty-six feet in width, and fifty feet in height. Viewed from the vestibule, the scene is grand and inspiring; the eye takes in the painted ceiling, the pictorial walls, and the marble floor: the painter of this hall was executed by Sir James Thornhill; the herculean labour occupied him no less a period than nineteen years, he having commenced it in 1708, and completed it in 1727, at a cost of £6,680. The portraits are placed in seniority of rank, and the historical paintings arranged according to the date of action. Here are also statues of those great naval commanders—Nelson, Howe, Duncan, and St. Vincent; as also Sir Sidney Smith, Viscount Exmouth, and Lord de Saumarez. Here it was that the body of Lord Nelson, placed in a magnificent outer-coffin, lay in state for three days, previous to its removal to its final resting-place, in the crypt of St. Paul's Cathedral. Captain Chamier, in his charming biography of the immortal hero, thus feelingly expresses himself:—“This was a most affecting scene, and as several of the crew of the *Victory* were present, added a deeper

interest to the spectacle ; I well remember it, and the expressions of sorrow from the many thousand spectators were truly heartfelt."



THE CHAPEL,

The entrance to which is by doors of solid mahogany, is approached by an octangular vestibule, in which are four niches, containing statues of Faith, Hope, Charity, and Meekness. From this vestibule, the visitor ascends, by fourteen steps, to the interior of the chapel, which is a most beautiful specimen of Grecian architecture, and is from the designs of James Stuart, Esq., the well known Author of the "Antiquities of Athens:" it is one hundred and eleven feet long, by fifty-two feet broad, and capable of conveniently accommodating fourteen hundred pensioners, nurses, and boys, exclusive of pews for the directors and the several officers. Among other ornaments of the interior, is a painting in chiaroscuro, by Rebecca, of great beauty in outline and general effect. Over the altar is a fine painting of St. Paul's Escape from Shipwreck, by West. It was first opened for Divine service September 30th, 1789; the former edifice having been destroyed by fire, January 2nd, 1770.



In King Charles's building there is a library for the use of the pensioners, in which is placed a bust of Dibdin, whose sea songs are so well known. Over the library is King Charles's Ward, which is open to public inspection. This is said to have been the ball-room, and library of that Monarch; is two hundred and forty-four feet in length and is considered the finest of the whole series. The dormitories throughout the hospital are particularly clean and neat; in that of King Charles's Ward are deposited the remains of the hat worn by Nelson at Teneriffe, presented by William IV., and the silk stockings worn by him on the same occasion; the donor remarking, that "every relic of Nelson belonged to his country."

The hospital gates open at sunrise. The Painted Hall and Chapel are open every week-day from ten till seven o'clock during the summer months, and from ten till three o'clock in the winter; and on Sundays after Divine service in the morning. On Mondays and Fridays they are open free to the public, and on other days on payment of fourpence. Soldiers and sailors are admitted free at all times. Clarke's Hand-Book Guide, threepence.

THE ROYAL NAVAL ASYLUM

Was originally commenced at Paddington, in 1801, but removed in 1807 to its present situation, near the entrance to Greenwich Park, and incorporated with the hospital in 1821. It is intended for the reception and education of eight hundred boys and two hundred girls, the children of seamen in the Royal Navy, and consists of an upper and lower school; the former being the sons of officers and seamen in the royal navy and marines, and in the merchant service,—receiving a practical education in navigation, and nautical astronomy; the latter consisting of the sons of seamen in the royal navy, or of non-commissioned officers and privates of the royal marines,—who are instructed in reading, writing, and arithmetic, and other useful information.

There are convenient playgrounds for the boys, one of which is properly fitted for training them gymnastic exercises; in the centre being a model of a full-rigged ship, intended to instruct the pupils in nautical evolutions.

The building consists of a centre connected with two wings by a colonnade of forty stone columns. The interior of the central portion of this building is remarkable, having been commenced in 1613, by Anne of Denmark, and completed in 1635, by Queen Henrietta Maria, whose arms still adorn the ceiling of the room in which her son, Charles II., was born, in 1630. This house, which was afterwards transformed into the Ranger's Lodge, became the occasional residence of the Prime Minister, Pelham, from whom it derived the name of Pelham House.

CHELSEA HOSPITAL.

Go with old Thames, view Chelsea's glorious pile,
 And ask the shattered hero whence his smile;
 Go view the splendid domes of Greenwich—go,
 And own what raptures from reflection flow.
 Hail! noblest structures, imaged in the wave,
 A nation's grateful tribute to the brave.
 Hail! blest retreat from war and shipwreck, hail!
 That oft arrest the wandering stranger's sail.
 Long have ye heard the narratives of age,
 The battle's havoc and the tempest's rage:
 Long have ye known reflection's genial ray
 Gild the calm close of valour's various day.—*Rogers.*

This noble monument of national munificence and gratitude, owes its origin to the benevolent exertions of Sir Stephen Fox, ancestor of the late Lord Holland, who having persuaded Charles II. to purchase the old building of Chelsea College, from the Royal Society, to whom it had been presented by that monarch, and having induced the king to endow it with the sum of £5,000 per annum, the old buildings were razed, and the present appropriate and substantial structure was erected in its stead, at a cost of £20,000. Sir Stephen also became an active friend and liberal benefactor to the establishment: the sale of the college and other arrangements were completed in the month of February, 1682, and the Royal Hospital for invalids in the land service was accordingly commenced, the first stone having been laid by the King in person, March 2nd, 1682, and the building completed in 1692, in the reign of William and Mary. It is a noble structure, seven hundred and ninety feet in length, of a very appropriate design, remarkable for the justness and harmonious proportions of its different parts; it is of red brick, with stone dressings, forming three sides of a quadrangle, and was built after the designs of Sir Christopher Wren, at a cost of £150,000.

The number of in-pensioners is five hundred and thirty-nine, who must, except under special circumstances, be sixty years of age, and have passed twenty years in her Majesty's service, before they are eligible for admission. They wear an uniform dress of red, lined with blue, are lodged and fed, and receive an allowance of eighteen-pence per week. The out-pensioners form an unlimited number, and are dispersed all over the three kingdoms, with liberty to exercise their various occupations, though liable to be called upon for garrison duty in the time of war.

The centre of the building is embellished with a tetrastyle portico of the Roman Doric order, ornamented by a handsome lofty turret, in which is a clock. Under the portico are the principal entrances on one side is the chapel, the furniture and the plate, of which were given by James II.; over the altar is a picture of the Ascension, by Sebastian Ricci: there is also an organ, the gift of Major Ingram. On the other side is the hall, where the pensioners dine. Both these apartments are paved with black and white marble.

In the Chapel are preserved the eagles of Napoleon, captured at Barossa, Talavera, Salamanca, and Waterloo. In the Dining Hall, is a portrait of Charles II., on horse-back, by Verrio and Henry Cooke, as also fragments of the standards won at Blenheim, from the proud Louis XIV., surnamed "the Great," and a number of flags of all nations, captured by the British Army in various campaigns, down to the Chinese, with the dragon-banners.

The grounds and gardens of the Hospital, with the centre walk of lime-trees, and terrace bounded by the Thames, commanding all the diversified attractions of that portion of the river, are open daily to the public, and form a very interesting promenade, especially during the summer season.

THE ROYAL MILITARY ASYLUM,

King's Road, Chelsea, sometimes called the Duke of York's School, with whom it originated. It is devoted to the education of children of both sexes, of the soldiers of the regular army. There are generally about seven hundred boys, who wear red jackets, blue trousers, &c., and about three hundred girls, who are habited in red gowns, blue petticoats, and straw bonnets.

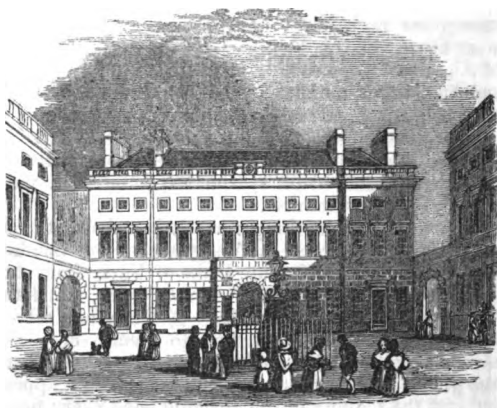
The building, which has nothing remarkable about it in an architectural view, was built from the designs of John Sanders, Esq., the first stone being laid by the late Duke of York, June 19th, 1801, and the building completed in 1805. It is of brick, and forms three sides of a quadrangle; the centre consists of dining and school rooms, one of which is used as a chapel, and the wings are occupied as dormitories; that on the north side for the boys, and that on the south for the girls. The comfort and general healthy appearance of the children, and the playing of the juvenile band every fine evening in the summer, are very attractive and gratifying to the numerous company who promenade here.

The establishment is conducted strictly, according to military discipline. Friday is the best day for viewing the children parade, with their military band. Open from ten o'clock till four. Dinner-hour, one.

CHAPTER XVII.

HOSPITALS AND CHARITABLE INSTITUTIONS.

These are the memorials
That renown our city.



ST. BARTHOLOMEW'S HOSPITAL,

On the east side of Smithfield, seems to have been the first establishment of the kind in London for relieving the diseased and maimed poor, it having been founded in 1102, by Rahere, the minstrel and poet of Henry I. It owes much to the munificence of Henry VIII., who endowed it, at the Reformation, with an annual revenue; and profits largely at times by the liberality of private benefactors.

The buildings which form a spacious quadrangle, each side being detached from the other, and joined only by stone screens and gateways were erected from the designs of James Gibbs, Esq., the first stone having been laid June 9th, 1730. Each building is of Bath stone, with moulded designs to the windows, and a cornice and balustrade to the top. Over the entrance next Smithfield, erected in 1702, is a statue of Henry VIII., the second founder, under which is inscribed

"ST. BARTHOLOMEW'S HOSPITAL, FOUNDED BY RAHERE, A.D. 1102;
REFOUNDED BY HENRY VIII., A.D. 1546."

Over the pediment are two reclining figures, representing LAMENESS and SICKNESS, in imitation of Cibber's fine recumbent statues of RAVING and MELANCHOLY MADNESS, formerly placed in front of Bethlehem Hospital.

The entrance is conveniently arranged, and cleanliness, returning health and comfort pervade all its apartments. The Grand Staircase was painted gratuitously by Hogarth, for which he was made a governor for life. The subjects are, the Good Samaritan, the Pool of Bethesda, Rahere, the Founder laying the foundation stone, and a sick man carried on a bier, attended by monks. In the Great Hall is a full-length portrait of Henry VIII., and another of Dr. Radcliffe; also a picture of St. Bartholomew, holding a knife, as a symbol of his martyrdom; and a fine portrait by Sir Joshua Reynolds, of Percival Pott, Esq., many years surgeon to the hospital. In one of the windows is a painting on glass, of Henry VIII., delivering the charter of incorporation to the Lord Mayor.

The annual income of this hospital averages £32,000. In the year 1848, 71,523 patients were relieved; including 5,826 in-patients, for the accommodation of whom there are 580 beds; 19,149 out-patients, and 46,598 casualty.

Patients are received without limitation, and necessity is the only recommendation. Applications for admission are greatly facilitated by the readiness with which all information is given, to the poor, and their friends, at the secretary's office, on the north side of the quadrangle, nearest to Smithfield, and where the necessary petition may be had gratis.

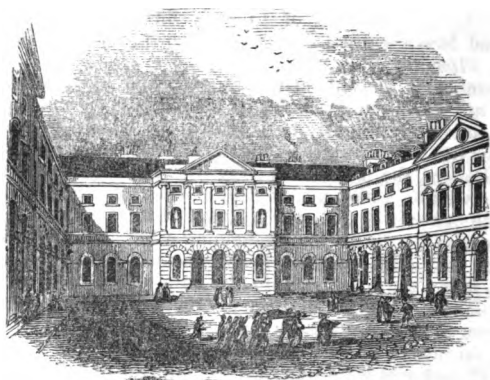
Persons hurt by accident are admitted at any hour of the day or night, without previous recommendation, which it is indispensable, however, for applicants in all other cases to procure, before they can be examined or received.

ST. THOMAS'S HOSPITAL,

High Street, Southwark. A hospital for sick and diseased poor persons, under the management of the Corporation of the City of London. Established in 1553. The present irregular pile of building, consists of three courts, having colonnades between each. The two wings, which are handsome stone edifices, were rebuilt upon the formation of the approaches to London-bridge. The Hospital now contains four hundred and twenty-eight beds, where patients are received under regulations similar to those of St. Bartholomew's Hospital. It is at present in very prosperous circumstances, the annual income averaging £25,000, and its benefit to the poor is incalculable. In 1849, the total number relieved was 59,710, of whom nearly 5,000 were in-patients.

In the quadrangle facing High-street, is a bronze statue of Edward VI. by Scheemakers; and in the third court a stone statue of Sir Robert Clayton, lord mayor of London.

Day of Admission, Tuesday, at ten.



GUY'S HOSPITAL,

St. Thomas's Street, Southwark (contiguous to St. Thomas's Hospital), is a foundation of the same sort, little inferior to it in extent, but more remarkable from the circumstance of it having been built and endowed by a single individual, Mr. Thomas Guy, a bookseller, who occupied the house, pulled down some years ago, which formed the angle between Cornhill and Lombard Street, in 1721; at the age of seventy-six he commenced the erection of the present building, and lived to see it nearly completed. He bestowed the immense sum of £240,000 upon the erection and maintenance of this structure, and accordingly gave a larger sum than was ever left before in this kingdom by any one person for charitable purposes.

The hospital consists of two quadrangles, in addition to which are wings extending from the front to the street: it was erected from designs by the elder Dance, at a cost of £18, 793, and is approached by a spacious gateway opening to a square, in which is a statue of the benevolent founder in his livery gown, by Scheemakers; on the pedestal is inscribed :—

THOMAS GUY, SOLE FOUNDER OF THIS HOSPITAL, IN HIS
LIFE TIME. A.D. MDCCXXI.

In the Chapel is also placed a statue of the founder, by the elder Bacon. Sir Astley Cooper (d. 1841) was buried here.

The annual income of this hospital, increased in 1820, by a legacy of £200,000 bequeathed by Mr. Hunt of Petersham, is now about £30,000, and the number of beds is 580. The average number of in-patients at one time, 500; and the entire annual average of patients is 50,000.

Admission, on Wednesday morning, at ten o'clock.

LONDON HOSPITAL,

Whitechapel Road, south side. A spacious and convenient edifice, erected in 1759, in which many hundreds of suffering persons are annually relieved. Its contiguity to the docks, where accidents are of such frequent occurrence, and the neighbourhood being densely populated, renders it of primary importance to the eastern district of the metropolis.

The number of patients admitted in the year 1849, was 4,185, of whom 2442 were cases of accident. The out-patients during the same period were 28,614. The annual income amounts to £13,000; a sum insufficient to meet the necessary expenditure of this valuable institution.

ROYAL FREE HOSPITAL,

Gray's Inn Road. Founded in 1828, on a principle never before attempted, namely, that of making a hospital accessible, as far as its means would go, to every diseased and destitute person who should apply for succour at its doors, without any other recommendation than his necessities. The north wing contains two spacious and airy wards, the board-room and the counting-house. The south wing comprises one ward, the physicians' and surgeons' consulting rooms, with waiting rooms adjoining for the patients, and the dispensary, to which they proceed on getting their prescriptions from the medical gentlemen, and at once obtain their medicine.

The annual income, derived wholly from voluntary contributions, averages nearly £5,000 per annum. The number of in-patients during 1849, was 667; out-patients 27,944, of which 856 were the result of accidents. In 1832, upwards of 700 cholera patients were admitted, when other hospitals were closed against them.

CHARING CROSS HOSPITAL,

Strand. Erected in 1831-2, from the designs of Mr. Decimus Burton, the first stone having been laid by the late Duke of Sussex, on the 15th September, 1831. It is in the Grecian style of architecture: the principal façade is one hundred and eighty feet in length, presenting a centre and two wings, with a range of seventeen windows towards Agar Street; the return elevations, towards Chandos and King William Streets, are each seventy-two feet in length. Annual revenue about £2500. In one year (1849) the committee relieved upwards of 9000 necessitous persons, of whom, although many were recommended by subscribers, much the greater part were admitted without any other recommendation than the sympathy which their necessities and sufferings excited; upwards of 1100 were admitted in one year within the wards.



MIDDLESEX HOSPITAL,

Charles Street, Berner's Street, was instituted in 1746, for the reception of sick and lame patients, lying-in married women and the supplying of the indigent and laborious poor with advice, medicine, lodgings, and other necessities, when afflicted with disease, or rendered by accident incapable of supporting themselves or families; and further in 1792, through the munificence of J. Whitbread, Esq., a ward was fitted up for patients afflicted with cancer. The hospital is capable of containing upwards of three hundred patients, and the annual number of out-patients is 9316.

Sir John Murray's ward (so called from a legacy of £19,000 left for that purpose by Lady Murray) was built in 1848 by Mr. T. H. Wyatt.

UNIVERSITY COLLEGE HOSPITAL,

Upper Gower Street, (in connection with University College). Founded in 1833, for the relief of poor sick, and maimed persons; for the delivery of poor married women; and for furthering the objects of the College, by affording improved means of instruction in medicine and surgery, to the medical students of the University, under the superintendence of the professors. The first stone of the west wing, erected from the designs of Alfred Ainger, Esq., architect, was laid by Lord Brougham, May 20th, 1846, and the number of beds is one hundred and twenty.

The annual income averages £3,000: during 1849 there were admitted 1,634 in-patients, and upwards of 18,000 out-patients were relieved.

KING'S COLLEGE HOSPITAL.

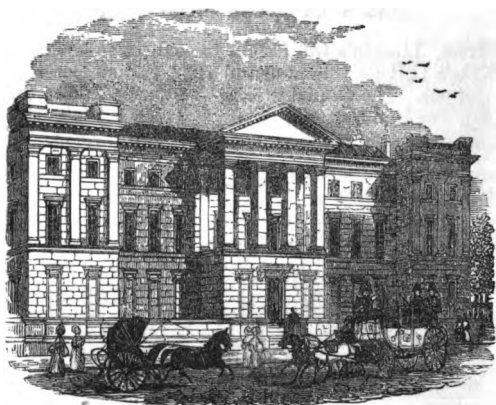
Portugal Street, Lincoln's Inn Fields, in connection with the medical school of King's College. Founded in 1839, and supported by voluntary subscriptions. The annual income averages £4,000; the number of beds being one hundred and twenty. During 1849, the number of in-patients amounted to 1,253, out-patients to 19,383.

**WESTMINSTER HOSPITAL,**

Broadway, Westminster; instituted in 1719, for the relief of the sick and needy from all parts, and was the first in the kingdom, established and supported by voluntary contributions. The present handsome edifice was erected in 1834 from designs by Mr. Innwood, and contains accommodation for two hundred and thirty beds: patients are admitted by orders signed by a governor, cases of accident excepted, which are admitted without recommendation at all hours of the day or night, and several beds are reserved for them.

It is scarcely credible, so much as is done to provide additional hospital accommodation, that there should remain in this building, as many as three wards unfurnished and unoccupied, containing space for at least fifty beds; yet so it is, and has been for some years, although the committee stated, in their last report, that an additional annual sum of £1,500⁴ would be sufficient to render the increased benefits available.

The present annual income is about £4,000, and the number of beds 174, which are always full, and in consequence, admission is often refused in very urgent cases: the number of in-patients during the year is 1891, and out-patients, 13,479.



ST. GEORGE'S HOSPITAL,

At the top of Grosvenor Place, Hyde Park Corner. Established in 1733, for the reception of sick and lame, and supported by voluntary contributions. It was rebuilt in 1827, from the designs of W. Wilkins, Esq., R. A., on the site of Lanesborough House; converted into an infirmary in 1733. The principal front, which faces the Park, is two hundred feet in length, and has in its centre a vestibule thirty feet high, surmounted by lofty pilasters: the wings are one hundred and ninety feet in length. The entire edifice is faced with compositum: it contains twenty-nine wards and one hundred and sixty beds. It has also a theatre for lectures capable of holding one hundred and fifty students, as also a museum of anatomical preparations adjoining thereto. Patients are admitted every Wednesday, by note or recommendation from a governor, and accidents at all times without. There is a fund, in connexion with this hospital, called St. George's Charity, for convalescents.

The annual expenditure is nearly £10,000, whilst the income is only £7,000, a circumstance by no means creditable to the aristocratic and wealthy inhabitants of Belgravia, in which fashionable district it is situated.

Here, in 1793, while attending a meeting of the board of governors, died, suddenly, of disease of the heart, John Hunter, the celebrated physician.

ST. MARY'S HOSPITAL,

Cambridge Place, Paddington. A commodious edifice erected in 1846, from designs by Mr. R. Hopper, who generously afforded his professional services gratuitously, the first stone having been laid by

Prince Albert, in June, 1845. It is much to be regretted that from want of adequate funds, the full benefits of this hospital are as yet unattainable by the inhabitants of the very populous district in which it is situated; it being the only institution of the kind in that rapidly increasing locality.

That portion of the hospital now erected, after extreme exertions, during the last seven years, to raise the necessary funds, is at length opened, and contains one hundred and fifty beds, for patients, as also the board-room, the chapel, the operating theatre, and other principal departments required in a large hospital; the design being intended, when fully carried out, to have beds for four hundred patients.

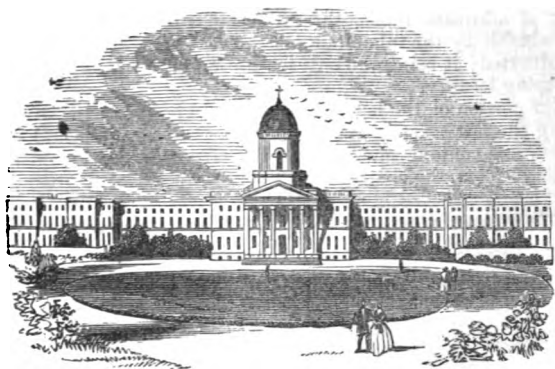
HOSPITAL FOR CONSUMPTION,

and Diseases of the Chest, Brompton; and is the only hospital in London, in which patients afflicted with that destructive and frequent complaint are received. The society was instituted in 1841, and the present beautiful and commodious edifice was opened in 1846. It is in the Tudor style, from designs by Mr. Frederic J. Francis, and has a centre and two wings, extending equally before and behind the building, in the form of a letter H. It is faced with red and blue bricks, in patterns, with Caen stone dressings. The first stone was laid in June, 1844, by His Royal Highness Prince Albert, and Her Majesty is an annual subscriber to its funds, which amount to £4000 per annum, derived wholly from voluntary contributions. The number of in-patients average 252, and out-patients, 2800.

Attached to this hospital is a very beautiful chapel, founded by the Rev. Sir Henry Foulis Bart., by whom the foundation stone was laid, August 30th, 1849; consecrated by the Bishop of London, June 27th, 1850. It is built of Kentish stone, with Caen stone dressings, and was erected from the designs of Mr. E. B. Lamb. The interior is especially adapted for the accommodation of the inmates of this excellent institution.

LONDON FEVER HOSPITAL,

Liverpool Road, Islington (late Pancras Road). Instituted 1803. This fine edifice was opened in 1849, the old hospital having been removed to make room for the Station of the Great Northern Railway. The cost of the structure, £19,438 2s. 9d., being supplied by the compensation vote of the Railway Board. The number of beds is about 120, but only 714 in-patients were received during 1849. Poor persons are admitted gratuitously, but one guinea is charged to the parish for admitting a pauper, or to the master, for a domestic; the domestics of subscribers admitted gratuitously. The expenses are about £2,300 per annum; of which £450 is derived from dividends, £450 from voluntary contributions, and the remainder from parochial payments.



BETHLEHEM HOSPITAL,

St. George's Fields, Lambeth (so called from having been originally the Hospital of St. Mary of Bethlehem), is a royal foundation for the reception of lunatics, incorporated by Henry VIII. The present edifice was commenced in 1812, from designs by Mr. Lewis, and completed in 1815, at a cost of about £122,000, having been erected on this more eligible site in consequence of the improvements in Moorfields, by which the removal of the old hospital was demanded. Extensive additions and improvements were subsequently made in 1839, under the direction of Mr. Sidney Smirke, and the edifice now presents a grand front, six hundred and ninety seven feet long, composed of two wings and a noble portico, formed by a lofty range of Ionic pillars, supporting a handsome pediment, with a tympanum, containing in its centre the Royal Arms of the United Kingdom. The whole being crowned by a lofty dome.

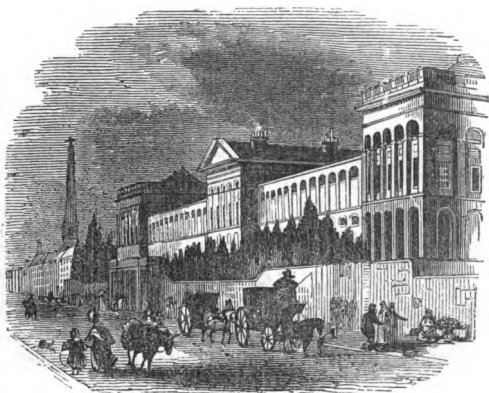
In the great hall under the portico are preserved the two celebrated statues of RAVING and MELANCHOLY MADNESS, by Caius Gabriel Cibber, that were formerly on the gate-piers of the late hospital in Moorfields.

The interior is judiciously fitted up, and is capable of accommodating upwards of four hundred inmates. "The way in which the comfort of the patients is studied," says a recent writer, "by every person connected with the hospital, cannot be too highly commended. The women have pianos, and the men bagatelle-tables, &c. There are indeed few things to remind you that you are in a mad-house, beyond the bone-knives in use, and a few cells lined and floored with cork and India-rubber."

Here have been confined all the most notorious criminal lunatics of recent times, among whom we may notice Peg Nicholson, who died in 1828, after a confinement of forty-two years, for attempting

to shoot King George III. in Drury Lane Theatre, in 1802. Jonathan Martin, for setting fire to York Minster. Edmund Oxford, for firing at the Queen, on Constitution Hill, in 1840. Daniel McNaughten, for shooting Mr. Edward Drummond, at Charing Cross, in 1843, mistaking him for Sir Robert Peel. The two latter are still inmates; portraits of them may be seen at Madame Tussaud's admirable exhibition.

Visitors are not admitted without tickets, signed by one of the governors. Until the end of the last century, Bethlehem formed a public exhibition, and a common promenade, like the middle aisle of Old St. Paul's.



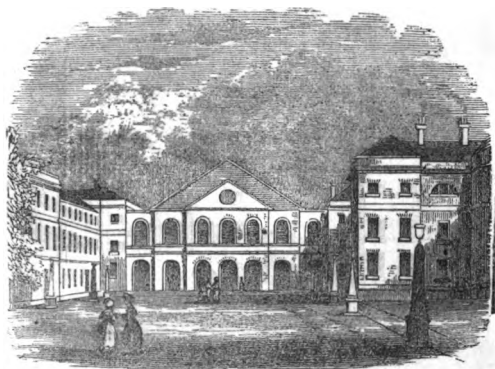
ST. LUKE'S HOSPITAL,

Old Street, City Road. Originally established, by voluntary contributions, for the reception of lunatics, and was intended both as an aid and an improvement upon what Bethlehem Hospital then was. The first hospital was erected in 1751, at a place called Windmill Hill, on the north side of Upper Moorfields. The present well-proportioned edifice was completed in 1786, from designs by the younger Mr. Dance, at a cost of £55,000, the first stone having been laid on the 20th of July, 1782. It is a stone and brick building, four hundred and ninety-three feet in length, having three stories, exclusive of the basement floor, and attics at the extremities, which are elevated above the other parts of the building.

On each side in all the stories are long spacious galleries, having rooms on both sides; the western galleries are for the women, and the eastern for the men. The day rooms are large and airy, and the internal arrangements are most admirably contrived. There are two

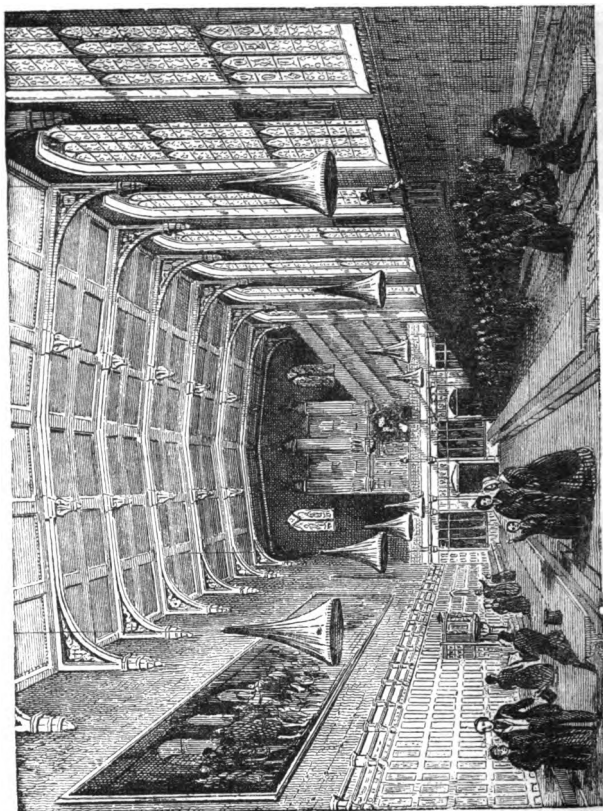
spacious gardens for recreation and exercise, and everything is done for the unhappy inmates which kindness and humanity can suggest.

There are few buildings in the metropolis, perhaps in Europe, that, considering the poverty of the material—common English clamp bricks—possess such harmony of proportion, with unity and appropriateness of style, as this building. It is as characteristic of its uses as that of Newgate, by the same architect. The annual income of the hospital is about £9,000. There is accommodation for about two hundred and sixty inmates. No person is received as a patient who is known to possess means for decent support in a private asylum, or who has been a lunatic for more than twelve calendar months.



FOUNDLING HOSPITAL,

Guildford Street. This valuable institution, for the maintenance and education of exposed young children, originated with Captain Thomas Coram, a native of Lyme Regis, in consequence of his having, in his walk from his residence, near Wapping, into the city, to his business, frequently seen "young children exposed, sometimes alive, sometimes dead, sometimes dying, which affected him extremely;" a lamentable picture of the outskirts of the metropolis, and the defective state of the police, during the first half of the last century. The benevolent design of the founder was promulgated in 1772, and he soon found many willing to co-operate with him; amongst others, Hogarth eagerly took up the plan. He designed the headpiece to the power of attorney authorising the governors to solicit contribution; presented his admirable picture, "The March to Finchley," and his scriptural subject, "Moses and Pharaoh's Daughter;" and even took under his immediate superintendence some of the children who were sent to nurse at Chiswick. And Handel, who, on the occasion of the



DINING HALL, CHRIST'S HOSPITAL

erection of the Chapel offered to conduct a performance of vocal and instrumental music, by which more than £500 were obtained; and allowed the annual performance of his "Messiah," by which was realised nearly £7000.

The present buildings were erected some years after the obtaining of the Charter, in 1739, from designs by Theodore Jacobson, the architect of the Gosport Royal Hospital, and contain accommodation for about four hundred children of each sex, together with a good garden and play-ground for their use. The present annual income is £9,755, and the number of children succoured by the hospital, averages five hundred, who are placed out to nurse in the country, whilst infants, and afterwards brought to the hospital in London, where they are maintained until fifteen years of age. The general average annual admissions are forty-four.

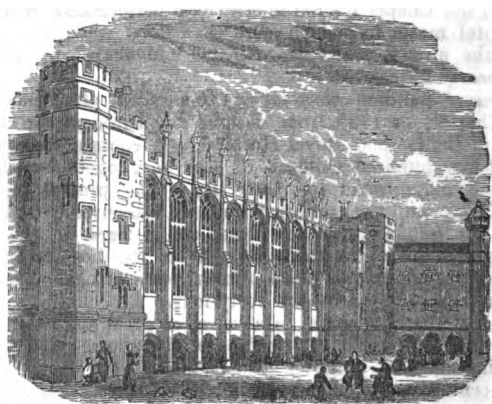
The chapel of the hospital is a source of great attraction with the public, owing to the efficient services of the choir, aided by the admirable singing of the children. The chaplain is the Rev. J. Forshall, M.A.; morning preacher, the Rev. J. W. Gleadall, M.A.; and afternoon preacher, the Rev. Edward Scobell, M.A. There is an altarpiece, by West, "Christ blessing little Children." Divine service is performed every Sunday, at eleven in the forenoon, and three in the afternoon; and is open to strangers, who are, however, expected to contribute at the doors something towards the funds of the charity. There is no service in the evening.

The interior of the hospital may be seen on Sundays and Mondays, in the middle of the day.

CHRIST'S HOSPITAL,

Newgate Street, commonly known as the Blue Coat School, was founded by Edward VI., in 1533, and nobly endowed with revenues arising from lands and tenements, for the maintenance and education of friendless children, "to be virtuously brought up, and fitted for trades." The establishment, at that time, consisted of a grammar school for boys, and a separate school for girls, who were taught to read, sew, and mark. In 1672, Charles II. founded a mathematical school and ward, for the instruction of forty boys in the mathematics and navigation, and endowed it with £1,000 per annum, to be paid out of the Exchequer for seven years. These scholars, called King's boys, are distinguished by their wearing a badge upon their right shoulders, ten of whom are required, annually, to enter the sea service. Another mathematical school, now joined to the preceding, was afterwards founded by Mr. Travers, for thirty-seven boys.

The buildings which form the hospital, are extensive, but irregular, and have been erected at various times: they consist of the great hall, the mathematical and grammar schools, the writing school, the dormitories, and the residences of the masters and assistants, and apartments for the nurses.



THE DINING HALL.

The new and beautiful Hall, facing Newgate Street, was erected in 1829, from the designs of the late J. Shaw, Esq. : it is in the Tudor style of architecture, and is raised upon an arcade of flat pointed arches, each end being flanked by two large and lofty octagonal turrets, finished on the top with points and embrasures.

The interior of this, the second largest room in the metropolis, has a gallery at either end : the eastern one containing an organ, on each side of which, is a small window filled with stained glass. In the hall are several pictures, of great interest, amongst which may be noticed Edward VI., granting the charter to the hospital, attributed to Holbein : a full-length portrait of Charles II. by Verrio ; a large picture by the same artist, of James II. receiving the mathematical pupils : Brook Watson, (afterwards lord mayor) when a boy, attacked by a shark, by J. S. Copley ; and full-length portraits of Her Majesty and His Royal Highness Prince Albert, by F. Grant, A.R.A.

The public suppers are held in the Great Hall, on Sundays between Christmas and Easter, and commence at six o'clock. Three tables are covered with neat cloths, wooden platters, little wooden buckets of beer, with bread and butter. The ceremony begins with three strokes of a mallet, producing the most profound silence. One of the seniors having ascended the pulpit, reads a chapter from the bible ; and during prayers, the boys stand, and the AMEN, pronounced by such a number of voices, has a striking effect. A hymn sung by the whole youthful assembly, accompanied by the organ, concludes this part of the solemnity. At the conclusion of the whole, the doors of the wards are thrown open, and the boys pass from the company in procession ; first the nurse, then a boy carrying two lighted candles ; others with bread-baskets and trays, and the remainder, two by two, who all make obeisance as they pass. Tickets for admission, on these occasions, may be obtained at the hospital, without difficulty.

The number of children on the foundation, who are wholly maintained and educated, varies from fourteen hundred to fifteen hundred, including those of the branch establishment at Hertford (founded 1683), for the more youthful members. About 200 boys are admitted annually, from seven to ten years of age, remaining until they are fifteen; mathematical boys and deputy Grecians remain at the school until they are sixteen. Twelve boys, called Grecians, remain until they are nineteen or twenty years of age, four of whom are then annually sent to Oxford or Cambridge Universities, to which this hospital has sixteen presentations, as also a Pitt and, Times scholarships, for four years. On St. Matthew's day, the Grecians deliver orations before the lord mayor, aldermen, and governors, to hear which, admission may be obtained by tickets from a governor.

On Easter Monday, the boys pay an annual visit to the Royal Exchange, and on Easter Tuesday, to the lord mayor, at the Mansion House.

The annual income is necessarily a very large one, amounting from all sources to £60,000, from which about £9000 being deducted for rent and other charges, a clear nett amount available for the general purposes of the establishment, maintenance, and education, is left of upwards of £50,000.

On the front of the writing school, is a statue of Sir John Moore, lord mayor, by whom it was founded, in 1694. and at either end of the mathematical school, are statues of Edward VI. and Charles II.

THE CHARTER HOUSE,

(A corruption of Chartreuse), Charter House Square, Aldersgate Street; a collegiate asylum for the aged, and one of the principal foundation schools in the metropolis, was founded by Thomas Sutton, a city merchant, June 22nd, 1611, on the site of an ancient convent of Carthusian monks, suppressed by Henry VIII., in 1538. The site having been purchased by Sutton, from the Earl of Suffolk, for £13,000, he erected the buildings at a further cost of £7,000, and endowed the establishment with lands of the annual value of £4,500, and £60,000 in ready money.

The buildings, which form the Charter House, are extensive, and have a venerable appearance. The grand hall is a noble apartment, having an arched roof of open carved work, of the period of Elizabeth. A spacious music gallery at the end communicates with the elaborately carved grand staircase, leading to the court, or governor's room, one of the few remains of the time of its foundation; it is still magnificent and venerable, though that bane of taste and antiquities—the whitewash-brush—has destroyed the emblazoned arms with which it was once decorated. It is lighted by three windows, containing Mr. Sutton's arms, in stained glass, with the date 1614. The walls are covered with tapestry, now much faded; the elaborately carved chimney-piece is divided into panels, by columns of the Ionic,

Tuscan, and Grecian orders, containing paintings of Mars and Minerva, the Annunciation, and the Last Supper; the arms of the founder, and of James I. This apartment is now only used for the celebration of the foundation, which anniversary festival takes place on December the 12th. Adjoining is the library, containing many scarce and valuable works, principally presented by Mr. Wray, a portrait of whom is suspended over the fire-place.

The boys' apartments consist of a handsome room, and a large dining-hall. Over these are the dormitories, the assistants' chambers, and the monitors' studios.

The chapel is nearly square, and is divided into north and south aisles, by four pillars of the Tuscan order. Over the entrance is a richly carved gallery, bearing date 1612, containing an organ; there are numerous tablets and monuments, amongst the most interesting of which is the cenotaph of the founder (who died the 12th of December, 1611), by Nicholas Stone and Jansen.

The annual revenue of this establishment amounts to about £6000. Eighty pensioners are maintained in handsome separate apartments, living in the collegiate style, having all necessities found them, and an allowance of £14 per annum, and a cloak, in lieu of clothing. The nomination lies in the governors, in rotation.

There are also forty-four boys, at present, on the foundation, who are admitted between the ages of ten and fourteen, in the same manner as the pensioners, and supported free of expense. There are several exhibitions to the universities, varying in value from £20 to £100 per annum. The play-ground is three acres in extent, for the use of the scholars. Amongst the distinguished men who have received their education here may be named Dr. Isaac Barrow; Blackstone, author of the commentaries; Addison and Steele, who were scholars together; the Rev. John Wesley; Sir C. L. Eastlake, P.R.A.; and W. M. Thackeray.

ST. KATHERINE'S HOSPITAL,

On the east side of Regent's Park. Erected in 1826, from designs by A. Poynter, Esq. The buildings are of white brick, in the pointed style of architecture, and consist of two ranges, each forming three houses, for the brethren and sisters. In the centre, but detached, is the collegiate church, consisting of a nave and aisles, containing the curious pulpit, monuments, &c., brought hither on the destruction of the ancient hospital, at the formation of St. Katherine's Docks. On the opposite side of the road is a villa, the residence of the master, having pleasure-grounds attached, two acres in extent.

The ancient hospital was founded by Matilda, queen of Stephen, in 1145, re-founded by Elinor, queen of Edward I., in 1273 and enlarged by Philippa, queen of Edward III. The office of master is the only piece of preferment in the gift of the Queens Consort or Dowager of England.

CALEDONIAN ASYLUM,

Copenhagen Fields, Islington; incorporated 1815. This handsome structure was erected in 1827-8, from the designs of Mr. George Tappen; the foundation stone having been laid by His Royal Highness the late Duke of Sussex, in grand masonic form, on the 27th, of May; and the present building, which is, however, but the centre of the original design, was completed in October following. The Caledonian Asylum was instituted for "supporting and educating the children of soldiers, sailors, and marines, natives of Scotland, who have died, or been disabled in the service of their country; and of indigent Scotch parents, resident in London, not entitled to parochial relief." The present number in the Asylum is seventy-two boys, and forty-two girls. The children are admitted from the age of seven to ten years, and are retained until they have attained the age of fourteen, when they are apprenticed to trades, or otherwise disposed of according to circumstances.

The boys' military band is a justly-admired one, and is often rendered available for the festivals of kindred institutions.

SCHOOL FOR THE INDIGENT BLIND,

St. George's Fields; instituted 1799, an admirable establishment, where youth of both sexes, afflicted with one of the most painful privations to which our nature is liable, are humanely and ingeniously educated, and taught to earn their own subsistence.

The present buildings, which are of white brick, with stone dressings, were commenced in April 1834, and were erected from designs by Mr. J. Newman; they form an exceedingly pleasing composition, in the Tudor, or Domestic Gothic style. The north front, chiefly remarkable for its regularity and great extent, produces an agreeable impression, whilst the more highly ornamented entrance front, from its oblique position, with regard to the longer line of building, has a novel and striking appearance.

The annual income is about £6,000. The number of pupils has been gradually increased from fifteen males, to eighty-five males, and eighty-six females, and a manufactory has been established; the produce of the articles sold, the work of the inmates, during 1849, was £1291. 11s. 2d.

The inmates may be seen at work every day, except Saturday and Sunday, between ten and twelve in the forenoon, and between two and five in the afternoon.

In addition to the above valuable institution, there are several other societies, having for their object the education and instruction of the blind; and by means of whose exertions, the painful deprivation of a very large number of sufferers is greatly ameliorated.

THE LYING-IN HOSPITALS

Are five in number, all affording relief to such poor women as cannot afford the charge of procuring proper assistance at home. In connection with these admirable institutions, it is highly interesting to learn from their reports, that the deaths have decreased in average amongst their patients, from one in fifty, to one in three hundred, with mothers; and from one in twenty, to one in eighty, amongst the children, during the last eighty or ninety years; a result attributable to the superior medical science, and increasing care bestowed upon the inmates.

THE BRITISH LYING-IN HOSPITAL, Endell Street, Long Acre. Instituted in 1749, and was the first established in London. It was rebuilt in 1849, at a cost of about £6,000, and is capable of receiving forty patients. Since the foundation, upwards of 40,000 persons have participated in its benefits. It is exclusively for the reception, or treatment, of married women.

CITY OF LONDON LYING-IN HOSPITAL, corner of Old Street, City Road. Instituted in 1750, at Shaftesbury House, Aldersgate Street, and removed from thence to its present site in 1773. The annual number of women delivered at this hospital is about five hundred and fifty; and the whole number since its establishment, has been upwards of thirty-nine thousand.

QUEEN CHARLOTTE'S LYING-IN HOSPITAL, Manor House, Lisson Grove, Marylebone. Instituted in 1752. With a view to facilitate repentance, and to remove every motive for acts which conscious guilt excites in the minds of many unlawful mothers, this hospital admits penitents once, but in no instance are they received a second time. The average annual treatment within the hospital is two hundred and forty, and since its foundation, nearly fifty-seven thousand women have partaken of its benefits.

GENERAL LYING-IN HOSPITAL, York Road, Lambeth. Instituted in 1765, rebuilt on its present site in 1825, and incorporated in 1830. The benefits of this charity are also extended to such single women as can produce satisfactory testimony of previous good conduct, and who, on diligent enquiry, appear to the committee to be objects of real commiseration, an indulgence, however, strictly confined to the first instance of misconduct.

QUEEN ADELAIDE'S LYING-IN HOSPITAL, Queen Street, Golden Square. Established in 1824, as the Middlesex Dispensary, and in 1835, as a lying-in hospital. During the past year, there were about one thousand cases, not one of which terminated fatally. The annual average of cases is about that number.

In addition to the above hospitals, there are numerous institutions for delivering poor married women at their own homes, which by their unostentatious benevolence, render great service to thousands of industrious women in their hour of sorrow, and are well deserving of the benevolence of the charitable.

DEAF AND DUMB ASYLUM,

Kent Road. Instituted in 1792, for the support and education of indigent deaf and dumb children. No child is eligible under the age of eight and a half, nor above eleven and a half. Open to inspection daily, Sundays excepted. The most convenient time is from eleven to one o'clock.

THE MAGDALEN,

Blackfriar's Road; for the reception and reformation of erring females, who, if they behave well, are never dismissed from it, until provided with the means of obtaining a reputable livelihood. The number of inmates averages one hundred and fifty. A resident chaplain is attached to this institution, which has a neat chapel within its walls. The singing of the inmates render the services very attractive. Morning service commences at a quarter past eleven, evening at seven.

LONDON FEMALE PENITENTIARY,

Pentonville. An institution similar in its nature to the preceding.

During the year 1845-6, the sum of £1,150 4s. 10d. was received for washing and needlework, done by the inmates of this establishment, many of whom had become qualified to earn a respectable maintenance, on leaving the asylum.

FEMALE ORPHAN ASYLUM,

Westminster Road, owes its existence to the zeal and judicious conduct of the celebrated Sir John Fielding. It was instituted in 1758, and is an admirable charity for friendless and deserted girls under twelve years of age, who attend the chapel on Sundays, and whose neat and cleanly dress, coupled with their healthful and happy appearance, form a most interesting sight to a feeling mind.

LONDON OPHTHALMIC HOSPITAL,

Moorfields. Instituted in 1804, by a Mr. Sanders, and removed to this place in 1821. It is a valuable institution for the relief and cure of that dreadful calamity—blindness, and since its institution, nearly 200,000 patients have been under the care of its medical officers.

Many of the above charities being supported by voluntary subscriptions, we earnestly recommend them to the reader's benevolence.

CHAPTER XVIII.

EXETER HALL AND THE MAY MEETINGS.

St. Stephen's is not better known as the seat of legislation than Exeter Hall as the recognised temple of modern philanthropy. The associations connected with it are peculiarly characteristic of an age which in many respects is marked and distinct from all other eras in the history of the national manners, and which had scarcely exhibited any of its phases half a century ago.—*Platt*.

EXETER HALL,

Strand. A spacious edifice erected in 1831, from designs by Mr. J. P. Gandy Deering, at a cost of £30,000, on the site of Exeter Change, and devoted almost exclusively to the uses of religious and benevolent societies, especially for their anniversary meetings. The frontage to the Strand is very narrow, the exterior simply consisting of a lofty portico, formed of two handsome Corinthian pillars, with a flight of steps from the street to the hall door.

The great hall, on the upper floor of the building, is ninety feet broad, one hundred and thirty-eight feet in length, forty-eight feet in height, having an arched roof for the conveyance of sound, and is lighted by seventeen large windows. It will accommodate three thousand persons with comfort, and four thousand may be crowded within its walls. The platform is at the east end, and will accommodate seven hundred persons; it is fenced from the audience portion of the hall by a light railing. The platform has been modelled with a view to the accommodation and display of the orchestra and chorus of the Sacred Harmonic Society, and the London Sacred Harmonic Society, whose concerts take place here, when the sublime compositions of Handel, Haydn, Mozart, Mendelssohn, and other eminent composers, are given, by a body of seven hundred vocal and instrumental performers, in a style of unapproachable excellence. In the centre of the orchestra is placed one of the finest organs in the world, built by Walker.

Beneath the great hall is a smaller one, in which are held meetings of a more limited character than those for which the upper hall is suitable; there are likewise numerous rooms appropriated to the use

of societies and committees. Sometimes there are meetings in both halls at the same time; and a speaker, in the lower room, will occasionally be annoyed by the reverberation of the thunders of applause, brought down by the eloquence of a McNeile, or a Montgomery, shaking the large room above him.



THE ENTRANCE FRONT.

Only societies of a religious, or moral nature are allowed the use of Exeter Hall. From the latter end of April to the conclusion of May, is the great season for the annual assemblage of the numerous religious and philanthropic bodies, who make Exeter Hall their head quarters, and whose noble exertions give more lustre to the English nation than the triumphs of her victorious armies, her vast and still accumulating wealth, the extending sphere of her commerce, or the great extent of her boundless dominions. The speakers, on these occasions, are no less varied in their characteristics, than are the societies on whose account they appear. Dignitaries of the church, members of the aristocracy and the senate, dissenting ministers, distinguished foreigners, philanthropists, eloquent speakers, plain members of the society of Friends, converted heathens and persons in humble walks of life, whose heart-stirring appeals in the cause of suffering humanity—in classic English, or broad Scotch, mingled with the Irish accent, and provincial dialects—are here received with enthusiastic shouts of approving applause.

The crowds which constantly assemble at the door of this edifice, on the occasion of a public meeting, or a popular concert, render the houses in its immediate neighbourhood, particularly valuable for business purposes; the one to the east of the entrance, is in the occupation of Herr Cahan, who has judiciously selected this spot, as admirably suited for commanding attention to his scientific system of professed trousers-cutting.

FREEMASONS' HALL,

Freemasons' Tavern, 62, Great Queen Street. The fine Hall of the Freemasons' Tavern, erected in 1780, from designs by T. Sandby, R.A., is known throughout the world, from its associations with some of the greatest and grandest societies, whose magnificent operations have marked the present century as an era in the history of the world. Here, crowded and excited auditories have listened, in breathless silence, broken at intervals by tumultuous applause, to eloquent voices, pleading the cause of religion, or charity; here, for a series of years, were held those ever-memorable meetings, having for their aim, and resulting in the full accomplishment of its object—the freedom of the slave: and here, in the spring-tide of their success, have been announced the details of operations carried on by voluntary associations, on a scale unknown before.

Since the erection of Exeter Hall, in 1829, the meetings of the, (strictly speaking) religious societies have been held in that edifice, but, Freemasons' Hall, still continues to be used for the anniversary dinners of numerous benevolent and charitable institutions.

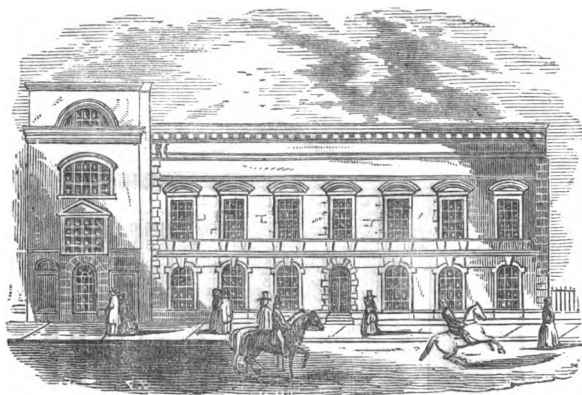
In the Hall, which is decorated with masonic emblems, are placed portraits of the following Grand Masters: George IV.; their Royal Highnesses the Dukes of Cumberland, Kent, and Sussex; and Lord Zetland; on the east and west sides, are portraits of the Duke of Manchester; Lord Petrie; Marquis of Hastings; and the Duke of Athol. In a recess, at the south end, is placed a noble statue, seven feet six inches in height, of His Royal Highness the Duke of Sussex, by E. H. Baily, R.A.

BRITISH AND FOREIGN BIBLE SOCIETY,

10, Earl Street, Blackfriars. Established in 1804. Its object is, exclusively, to promote the circulation of the authorised version of the scriptures, at home and abroad. Its auxiliary societies, branch societies, and associations, extend to every quarter of the globe. During the forty-six years of its existence, this society has circulated more than twenty-three millions nine hundred and seventy-three thousand copies of the scriptures; and expended above £3,550,000 sterling. Its annual income, in 1849, was £91,623. The annual meetings of this the most catholic in its operations, and supporters, of any religious society, are held in Exeter Hall.

CHURCH MISSIONARY SOCIETY,

Salisbury Square, Fleet Street. Established in 1800. This society is conducted in strict conformity with the constitution and practice of the Church of England, and its missionaries are under the superintendence of the bishop of the diocese where they may be placed. The society has stations in Africa, the Mediterranean, India, China, New Zealand, the West Indies, and North America. The annual income, derived from all sources, for the year ending March, 1850, was £104,270. The general annual meeting is held at Exeter Hall, on the first Tuesday in May.



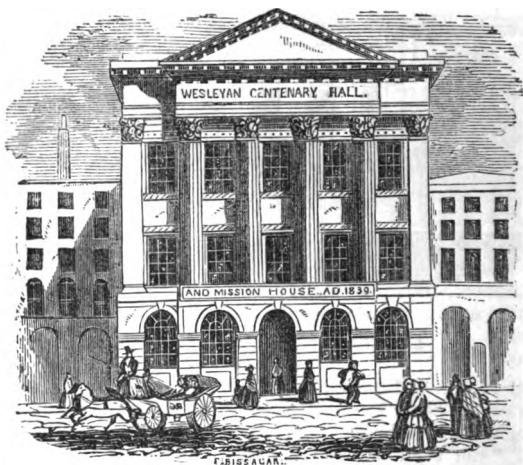
LONDON MISSIONARY SOCIETY,

Mission House, 8, Blomfield Street, Finsbury. Established in 1794 its sole object being to spread the knowledge of the Gospel in heathen and unenlightened lands. One of its fundamental principles is, that it shall "not send any form of church order and government, but that it shall be left to persons to assume for themselves such form of church government, as shall appear to them most agreeable to the Word of God." The annual expenditure for the purposes of the society is about £70,000, derived from dividends, or obtained by voluntary contributions. Its annual meetings are held in Exeter Hall, and are exceedingly interesting; the hall is invariably crowded long before the commencement of the proceedings, and many ladies may be seen at the doors as early as seven o'clock in the morning, waiting for their opening at eleven.

BRITISH AND FOREIGN SCHOOL SOCIETY,

Borough Road ; for the support and training of young persons, upon the Lancastrian system, to supply teachers to such places, at home and abroad, as desire to establish schools on that system, now called British Schools. It is a handsome and substantial edifice, erected from the designs of Samuel Robinson, Esq., consisting of a centre and two wings : the centre is appropriated for the residence of the master and mistress, committee, and board rooms ; and the wings contain spacious school rooms for children of both sexes, and of all religious denominations, for instruction in reading, writing, arithmetic, and needlework ; every child is expected to attend regularly the place of worship to which its parents repair.

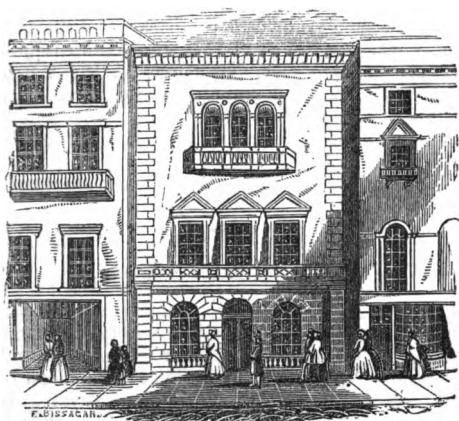
Its income is about £11,500 per annum, of which only half is derived from voluntary subscriptions, and the remainder from the sale of publications. An annual subscription of one guinea, or a donation of ten guineas constitutes a membership.



WESLEYAN CENTENARY HALL,

Or Mission House, Bishopsgate Street Within, facing Threadneedle Street. Erected in 1839, from designs by Mr. W. T. Pocock, who completely remodelled the building formerly known as the City of London Tavern, for the purposes to which they are appropriated. It has an imposing façade, with little aim at novelty in the design.

The Foreign Missions, in connection with the Wesleyan Methodist body, were commenced in 1786, under the auspices of the Rev. John Wesley, and the Rev. Dr. Coke, but the society was not organised on its present systematic and efficient plan until 1815. The total annual income accruing to the society from all sources, for 1849, was £111,685. It has numerous missionary stations in Australia, Polynesia, southern and western Africa, the West Indies, and the British dominions in North America.



BAPTIST MISSION HOUSE,

33, Moorgate Street; a recessed building, in the Italian style, having a very neat and pleasing elevation.

The Baptist Missionary Society was founded in 1792, and is entirely supported by voluntary contributions. Its income in 1849, was £19,936, with which it supports agents in Europe, Asia, Africa, and America. The present number of stations, maintained by it, are two hundred and thirty-two, of which seventy-nine are situated in the Island of Jamaica.

ROYAL HUMANE SOCIETY,

3, Trafalgar Square. This excellent institution, established in 1774, has for its object, "to collect and circulate the most approved methods for the recovery of persons apparently drowned, or dead from any other cause; and to suggest and provide suitable apparatus for the preservation, and restoration of life."

The ornamental waters of the parks—especially Hyde Park—give abundant opportunities for testing the usefulness of the objects for which the members are so laudably associated. Here, in the heat of summer, or in the cold of winter, death is perpetually dogging the heels of pleasure. In summer the bather may be surprised at the idea of danger in the Serpentine, and be half inclined to laugh at the prompt attendance, and watchful care of the servants of the Royal Humane Society, but let him venture into the “region of cold springs,” and he runs the risk of being instantly paralysed, and may be compelled to acknowledge the value of the voluntary services, which the instant before he despised. But the greater number of accidents happen in winter, when, if but the thinnest crust of ice cover the water, instantly thousands crowd to the parks, to disport in skating, and scarcely any warning can check their mad enthusiasm.

The Society has eighteen receiving-houses in the metropolis, the principal of which, a neat and tasteful classic building, is on the north side of the Serpentine, and was erected from designs by Mr. Decimus Burton, the first stone having been laid by His Grace the Duke of Wellington, in 1834.

The annual income, principally arising from voluntary contributions, is £1,800.

RAGGED SCHOOL UNION,

15, Exeter Hall, for the support of free schools for the destitute poor of London and its suburbs. This excellent society, instituted in 1844, has, in connection with it, nearly one hundred schools in and near the metropolis, containing upwards of nine thousand scholars, taken from the lowest and most degraded class of the population. The annual receipts of the Union, wholly derived from voluntary contributions, is about £4,000. One of the principal establishments, in connection with this society, is the

FIELD LANE RAGGED SCHOOL,

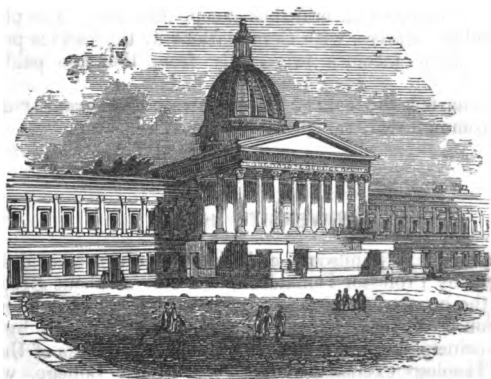
Corner of West Street, Victoria Street, Holborn Hill; instituted in 1841, the neighbourhood being one of the most wretched and demoralized in London. It is open daily, for children under twelve years of age; on Monday, Wednesday, and Thursday evenings, for adult males; and on Tuesday evenings, an adult school and industrial class for females. More than twelve hundred children and adults have been admitted in a year. On Friday evening and Sunday afternoon, the school is open for religious instruction exclusively. The annual contributions amount to about £300.

In connection with this school is a Refuge, at 11, John's Court, West Street, where tailors' and shoemakers' industrial classes are held on the evenings of Monday and Wednesday.

CHAPTER XIX.

EDUCATIONAL AND SCIENTIFIC INSTITUTIONS.

"How numerous are the societies, institutions, and libraries, public, proprietary, and subscriptionary, yet comparatively, little known, even to those who reside close to them. The advantages afforded by them are little understood, and for want of more extended information, very many, who would otherwise willingly seek them, are excluded from their benefits."



UNIVERSITY COLLEGE,

Upper Gower Street. Erected from the designs of William Wilkins, Esq. R.A. : the first stone having been laid April 30th, 1827, by the Duke of Sussex, and the hall opened for the delivery of lectures, October the 1st, 1828. It is a noble building, of the Grecian order of architecture, four hundred and twenty feet in length, and nearly two hundred feet in depth. The elevation is at once classical and elegant, having in the centre a handsome portico of the Corinthian order, elevated on a plinth to the height of the first story (nineteen feet), approached by numerous steps, well arranged for effect. The

pediment is supported by twelve Corinthian columns, and in the tympanum is an allegorical bas-relief. Behind the pediment is a cupola, finished by a lantern light, in imitation of a Grecian Temple, crowning a grand octagon saloon. North of this is the Museum of Natural History, one hundred and eighteen feet in length; corresponding with it, on the south, is the library, of the same dimensions, a smaller library, and rooms for the librarian.

The building also contains six spacious lecture rooms, two theatres, several rooms for the professors, a laboratory, museum of *materia medica*, an anatomical museum, the great hall, ninety feet by forty-five, intended for public examinations; two cloisters, for the exercise of the pupils, during the intervals of lecture, one hundred and seven feet by twenty-three; refreshment rooms, and residences for the steward and housekeeper.

In the grand saloon are preserved the original models of the principal works of John Flaxman, R.A., the greatest of English sculptors.

The College was established through the great exertions of the late Thomas Campbell, the poet, and Lord Brougham, its president, and is a proprietary institution, for the general advancement of literature and science, by affording young men adequate opportunities for obtaining literary and scientific education at a moderate expense." The education includes all branches except theology. The plan comprehends public lectures, with examinations by the various professors, who derive their incomes principally from the fees paid by the students.

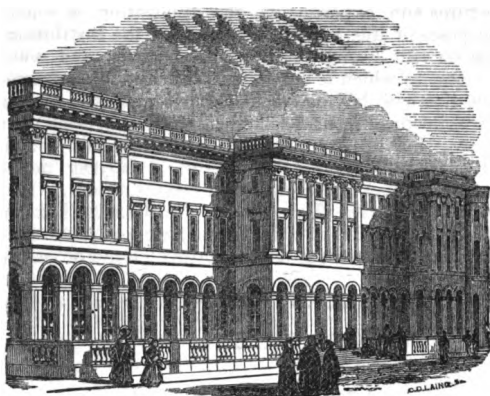
By their charter, the college is empowered to grant "degrees," under the common seal, except in divinity.

UNIVERSITY HALL,

Gordon Square. A handsome collegiate building, erected in 1849, from designs by Professor Donaldson, at a cost of about £10,000, exclusive of the houses intended to appear as wings. It is intended for the reception of students generally, and is now tenanted by a principal, vice-principal, and a moderate number of students of University College. Theology excluded by the rules of the College, will here form the subject of lectures, with other means of instruction.

UNIVERSITY OF LONDON,

Comersset House. A government institution, established in 1837, for conferring degrees, after careful examinations, on students educated at institutions in connection with the University—as University College, King's College, Highbury College, and others situated in various parts of the kingdom. Chancellor, the Right Honourable the Earl of Burlington.



KING'S COLLEGE

East wing of Somerset House, Strand, was incorporated in 1829, and opened October the 8th, 1831. It was erected from the designs of Sir Robert Smirke, and forms the entire east wing of Somerset House, which has so long remained in an unfinished state. The entrance is a neat, though confined semicircular archway from the Strand, over which is placed the Royal Arms, supported by figures symbolical of Wisdom and Holiness, with the motto, *Senate et Sapienter*. The building extends from the Strand to the Thames, and occupies an area of between fifty and sixty thousand feet, the western front is three hundred and four feet in length, and the interior, which is very capacious, is well calculated for its intended object. The centre of the principal floor is occupied by the chapel, under which is the hall for examinations, &c.

The college consists of two departments—a college, in which is a school of medicine and surgery for senior, and a grammar school for junior students; and provides for the residence of some of them in the houses of the tutors. It is under the superintendence of a principal and thirty master.

THE ROYAL INSTITUTION,

Albermarle Street, Piccadilly. Established in 1799, chiefly through the exertions of Count Rumford, an able practical philosopher of that day. The meetings commenced in the year 1800, shortly before which time, the proprietors obtained a charter of incorporation, for the purpose of facilitating the introduction of useful and mechanical inventions and improvements; and for teaching, by courses of philo-

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sophical lectures and experiments, the application of science to the common purposes of life, whence the motto of the institution—"Illustrians commoda vitæ." The building is spacious, and well adapted for the purposes to which it is applied; it originally consisted of five private houses, which having been purchased by the institution, an imposing architectural front was added, from the designs of Mr. L. Vulliamy, consisting of fourteen fluted half-columns, of the Corinthian order, placed upon a stylobate; and, occupying the height of three floors, support an entablature and the attic story. On the fascia is inscribed, **THE ROYAL INSTITUTION OF GREAT BRITAIN.** The lectures delivered here are of a very popular class, and are well attended. In the reading-room are deposited choice or rare specimens of art, taste, and virtue.

Open daily, from ten till four. Admission by member's order.

LONDON INSTITUTION,

North side of Finsbury Circus. This establishment can scarcely be termed a public institution, as, admittance to the library and reading-rooms is given only to proprietors, and those who are furnished with a proprietor's ticket. But it is of such magnitude, and possesses such a valuable collection of books, as to deserve public attention. The library, consisting of sixty thousand volumes, is particularly rich in topographical works.

The exterior of the building, erected from designs by William Brooks, Esq., is embellished by a very beautiful double portico, the upper portion, supported on Corinthian columns, resting on the ground floor portico, which consists of two solid piers, and as many Doric columns. The proportions of the various parts, forming the façade, are so true and exact, as to present a whole, in which magnificence and elegance are admirably combined.

Open from ten in the morning till eleven at night, except on Saturdays, when it closes at three o'clock.

LAW INSTITUTION,

104 to 109, Chancery Lane. Instituted 1825, and incorporated in 1831 and 1845. The present handsome edifice was commenced in 1829, from designs by Mr. Vulliamy; and the north wing added in 1849. The grand portico of Portland stone, presents a beautiful elevation of four Grecian Ionic columns, and two antæ (side pilasters), supporting an entablature and pediment: the former, to attain the requisite altitude, is placed on pedestals, which as well as the basement story and podium of the inner wall of the portico, are of Aberdeen granite. When the design shall have been completed by the erection of the south wing, the elevation will have a noble appearance.



GRESHAM COLLEGE,

Basing-hall Street, corner of Gresham Street. A handsome edifice of the enriched Roman style of architecture; built in 1843, at a cost of £7,000 from the designs of Mr. George Smith, and has an attached Corinthian portico, on the principal entrance-front.

The interior contains a large library, and professor's room, on the ground floor; and a lecture room on the one pair floor, capable of holding upwards of five hundred persons; separate rooms above are also provided for the different professors, together with apparatus rooms in the basement, apartments for the attendants, &c.

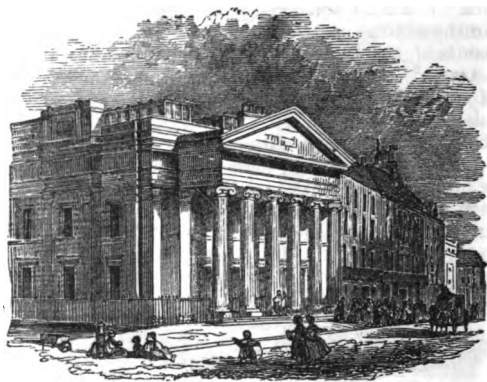
The Gresham Lectures, which are here annually delivered, were instituted by Sir Thomas Gresham, who endowed the college with the rents and profits of the Royal Exchange, in order that lectures on the seven liberal sciences should be gratuitously delivered to the public.

The lectures are delivered during the four law terms, at twelve o'clock at noon, in Latin, and at one o'clock in English, except those on geometry and music, which are delivered in the evening at seven.

RED CROSS STREET LIBRARY,

Red Cross Street. This literary establishment is for the benefit of dissenting clergymen; and was founded in 1711, by Daniel Williams, D.D., who bequeathed his valuable library of books and MSS. for the purpose, with suitable salaries for a librarian and a keeper.

The library, which consists of twenty thousand volumes, chiefly theological, is open to respectable persons of every class, daily, throughout the year, except on a Saturday and Sunday



COLLEGE OF PHYSICIANS,

Pall Mall East. This elegant and commodious building was erected from the designs of Sir Robert Smirke, in 1824, and opened on the 25th of June, 1825, with a Latin oration delivered by the president, Sir Henry Hallford. The style is the Grecian Ionic, and consists of two stories, with decorated windows, having a noble portico.

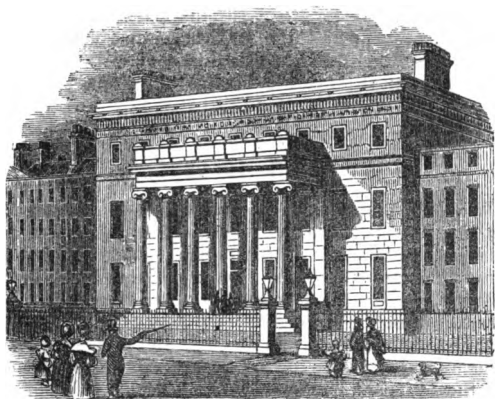
An air of sumptuous elegance pervades the interior, made only the more impressive, by the sense of repose and dignity conveyed by the general solitude of the apartments, and by their airy and noble proportions. A door, on the left of the entrance-hall leads into the dining room, lighted by a range of six windows, overlooking Trafalgar Square, and having a chastely beautiful ceiling. Over the fire-place is a portrait of Harvey, the eminent physician of the Commonwealth, of whom it has been finely said, "he was a consummate scholar, without pedantry; a complete philosopher, without any taint of infidelity; learned, without vanity; grave, without moroseness; solemn, without preciseness; pleasant, without levity; regular, without formality; nice, without effeminacy; generous, without prodigality; and religious, without hypocrisy." Here, also are portraits of Sir Edmund King, the physician, who, on his own responsibility, bled Charles II., when in a fit; and Dr. Friend, the well known historian of medicine.

The censor's room, up stairs, with its rich oak panneling, and pilared walls, is rich in pictures and busts, amongst which may be noticed portraits of Cardinal Wolsey, Henry VIII., Andrew Vesalius, the famous Italian anatomist and physician, Dr. Sydenham, by Mary Beale; Linacre; Sir Thomas Browne, author of "*Religio Medici*," and Sir Samuel Garth; also busts of George IV., by Chantrey; Sir Henry Hallford; Dr. Sydenham, by Wilton; Dr. Mead, by Roubiliac; Dr. Baillie, by Chantrey; and Dr. Babington, by Behnes.

The library is a truly splendid room, lighted by three beautiful lanterns in the ceiling, of the most elegant character. On the walls hang portraits of Dr. Radcliffe, the founder of the magnificent institution at Oxford, and whose executors gave £2,000 towards the erection of this building, by Sir Godfrey Kneller, and of Harvey, by Cornelius Jansen.

From the gallery, a narrow staircase leads up into a small theatre, or lecture-room, in which are some interesting busts and pictures; among the latter, a fine portrait of William Hunter.

Admission may be obtained by an order from a fellow. Almost every eminent physician in London is a fellow.



COLLEGE OF SURGEONS,

Lincoln's Inn Fields, south side. Erected from designs by George Dance, Esq., R.A., and remodelled in 1836, from designs by Charles Barry, Esq., R.A., at a total cost of about £40,000. The exterior has a noble tetrastyle portico, of the Ionie order, with an entablature.

In the interior are a spacious and handsome museum, board and council rooms, libraries, conversation rooms, a handsome hall, and domestic apartments. The museum is an extensive building, of an oblong form, with galleries surrounding it; and is the depository of the valuable collection of the late John Hunter, purchased by Government, from the executors of that great man, for £20,000. The Hunterian Oration is delivered on the 14th of February in each year, to which the attendance of the members of the College alone is permitted, without a ticket from a member of the council.

In the council room is a series of busts of some of the most distinguished ornaments of the institution. Amongst them we may name John Hunter, Cline, Abernethy, Astley Cooper, and Samuel Cooper.

COLLEGE OF CHEMISTRY,

16, Hanover Square. Founded July, 1815, for the purpose of affording adequate opportunities for instruction in practical chemistry, at a moderate expense, and for promoting the general advancement of chemical science, by means of a well-appointed laboratory. The first stone of the laboratory, which has a neat elevation towards Oxford Street, was laid by H.R.H. Prince Albert, January 16th, 1846.

Hours of attendance, daily, from nine to five.

VETERINARY COLLEGE,

Camden Town. Established in 1791. The buildings are extensive, and admirably adapted for their various purposes. The stables are scientifically arranged, and the institution has connected with it a theatre, for dissections, and the delivery of lectures, an apartment containing anatomical preparations, and an infirmary for sixty horses.

SCHOOL COLLEGE,

London Wall. Founded in the year 1625, on the site of Elsing Hospital, by the Rev. Dr. Thomas White, rector of St. Dunstan's-in-the-West, for the improvement of the London clergy. The whole body of rectors and vicars within the city, are fellows of this College, and all the clergy in and near London have free access to its extensive and valuable library. The edifice consists of plain brick buildings, surrounding a square court. In the hall and library are several portraits, and a curious piece of antique plate, having on one side an image of the Deity, and on the other a representation of the decollation of John the Baptist. Under the library are almshouses for twenty poor persons.

INSTITUTION OF CIVIL ENGINEERS,

25, Great George Street, Westminster. Established in 1818, and incorporated June 3d, 1828. President, Joshua Field, Esq.

Here is a portrait of Thomas Telford, Esq., engineer of the Menai Bridge, and president of the Institution for fourteen years.

ROYAL INSTITUTE OF BRITISH ARCHITECTS,

16, Lower Grosvenor Street, Grosvenor Square. Founded in 1834, for the general advancement of civil architecture; and incorporated January 11th, 1837. There is a good library of architectural works.

President, Earl de Grey.

HERALD'S COLLEGE,

On the east side of Bennet's Hill, Doctor's Commons. A brick edifice; the front is ornamented with rustic work, on which are placed four Ionic pilasters, supporting an angular pediment; the sides have arched pediments, also supported by Ionic pilasters. The north-west corner, a uniform quadrangle, was erected at the sole charge of Sir William Dugdale. Within, is a large room for keeping the Court of Honour; and all the offices are spacious and convenient. It belongs to a corporation of great antiquity; consisting of thirteen members—three kings-at-arms, six heralds-at-arms, and four pursuivants-at-arms, all nominated by the Earl Marshall of England, holding their places by patent, during good behaviour.

Here is preserved the sword, dagger, and torquise ring, belonging to James IV. of Scotland, who fell at Flodden Field.

WESTMINSTER SCHOOL.

At Westminster, where little poets strive
To set a distich upon six and five,
Where discipline helps opening buds of sense,
And makes his pupils proud with silver pence,
I was a poet too.—COWPER.

Dean's Yard, Westminster. Founded in 1560, by Queen Elizabeth, for forty boys, called the "Queen's Scholars," who receive an education to prepare them for the university. Many of the sons of the first nobility and gentry are placed under the tuition of the masters and assistants of this school. Several very celebrated persons have, at different periods, presided over this establishment; among others, Camden, the author of the "Britannia; Dr. Richard Busby, famous for his classical knowledge, and his severity; Dr. Markham, Archbishop of York; Dr. William Vincent, author of the "Voyage of Nearchus;" and Dr. Cary, Bishop of Exeter.

Of the many great men educated here, it may be interesting to enumerate Dryden, Locke, Smith, Prior, Rowe, Settle, Bishop Newton, Churchill, Lloyd, and Warren Hastings.

CITY OF LONDON SCHOOL,

Milk Street, Cheapside. A handsome building, in the Elizabethan style, erected in 1835, from designs by Mr. Bunning; the first stone having been laid October the 21st, by Lord Brougham. In addition to eight free scholarships, on the foundation, equivalent to £35 per annum each, and available as exhibitions to the universities, are the following exhibitions: "The Times" scholarship, value £30 per annum; three Beaufoy scholarships, the Salomon scholarship, and the Trevor scholarship, £50 per annum each; the Tegg scholarship, nearly £20 per annum; and several other valuable prizes.

ST. PAUL'S SCHOOL

St. Paul's Churchyard. Founded in 1509, and endowed by Dr. John Colet, Dean of St. Paul's, son of Sir Henry Colet, twice Lord Mayor of London, and the friend of More and Erasmus. "This one divine," writes Erasmus, "Master Colet, was more than a match for us all; he seemed to be filled with a divine spirit, and to be somewhat above a man. He spoke not only with his voice, but with his eyes, his countenance, and his all demeanour."

The present building consists of a centre and wings, ornamented with a colonnade, and was erected in 1824, from the designs, and under the direction of Mr. George Smith, architect. The school is divided into eight classes, or forms; and is under the superintendence of a master, an usher, and a chaplain. The Mercers' Company are the trustees and guardians.

Among the many great and eminent men, educated at this school, were Leland and Camden, the antiquaries; Milton, the immortal author of "Paradise Lost"; Samuel Pepys, the diarist; Calamy, and Marlborough.

MERCHANT TAILORS' SCHOOL,

Suffolk Lane, Cannon Street, was founded in 1561. the present spacious fabric, erected by Sir Christopher Wren, whose father had been educated at the school, is supported on the east side by stone pillars, forming a handsome cloister, containing apartments for the ushers. Adjoining is the chapel, and a well-furnished library. Three hundred boys receive a classical education, one-third of them free, and the rest for a very small stipend. It sends several scholars annually to St. John's, Oxford, in which there are forty-six fellowships belonging to it.

Among other eminent men here educated, may be named Bishop Andrews; Edwin Sandys, the traveller; Archbishop Juxon, who attended Charles I. to the scaffold; Bishop Van Mildetr; Shirley, the dramatist; Lord Clive; Lieut. Col. Derham, the African traveller; and many other shining characters of modern times.

CHAPTER XX.

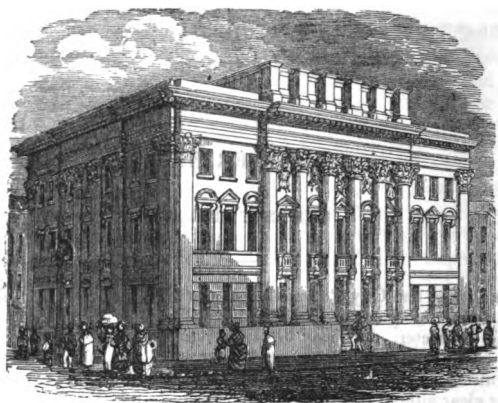
THE CITY HALLS.

The number of the City Companies, comprising the Livery, is ninety-one, of which forty-nine possess Halls, many of which are of a splendid and interesting character, and may be attractive to strangers; some being remarkable for their magnitude and architectural beauty, or from the paintings and antiquities they possess. Many of the Companies are extremely rich, possessing clear annual revenues of from thirty to fifty thousand pounds.

The Livery Companies hold no insignificant rank in the history of the City of London. Their wealth, the important trusts reposed in them, the noble charities they support, and their connection with the civil constitution of the metropolis, make them not only of primary consequence to every Liveryman and Freeman, but also of engrossing interest to every one who takes a pleasure in being acquainted with the institutions that had the earliest share in laying the foundation of the commerce of his country; and who loves to know something of the government, religion, customs, habits, and expenses under which such institutions attained their princely prosperity.

MERCHANT TAILORS' HALL,

Threadneedle Street. The entrance is by a large handsome gateway, above which are the arms of the Company, finely executed on stone. Within, are tapestry hangings, containing the history of their patron, St. John the Baptist, exceedingly curious. The hall was built after the Great Fire, by Jarman, the city architect, and is the largest of the companies' halls, and from its size admirably adapted for public meetings, to which purpose it is occasionally applied. It contains portraits of Henry VIII., by Paris Bordone; Charles I., Charles II., (full-length) James II., William III., Queen Anne; George III., and Queen Caroline, by Ramsay; the late Duke of York, by Sir T. Lawrence; the Duke of Wellington, by Wilkie; William Pitt, by Hoppner; and portraits of some of the old officers of the company; as also a charter granted by Henry VIII.



GOLDSMITHS' HALL,

Foster Lane. This noble structure was erected in 1833, from the designs of Mr. Hardwicke, and opened July 15th, 1835. It is an imposing building of Portland stone, in the Italian style, the front having six noble Corinthian columns, over which is a rich entablature, of the same order. It is considerably larger than the old hall, built shortly after the Great Fire, which stood on the same site, and was taken down in 1829.

The staircase, which branches off from right to left, is eighty feet from end to end; it is adorned with statues of the Seasons, by Nixon, and sculptures from the antique: on the walls are portraits of George III. and Queen Charlotte, by Ramsay; George IV., on horseback, by Northcote; and William IV., by Sir M. A. Shee; there is also a very fine bust of William IV., by Chantrey.

The livery tea-room is spacious and well-proportioned, wainscotted and panelled with oak, and contains a large conversation piece, by Hudson.

The suite of state rooms is in the west front, the first of which, the court dining room, is fifty-two feet by twenty-eight, and is lined with oak; beyond this is the drawing room, forty-two feet by twenty-eight, which is splendidly fitted up; the ceiling is fretted with a profusion of stucco work; and from it hangs a large and handsome chandelier.

The last room in the suite is the grand banqueting room, a noble apartment, eighty feet in length, forty in breadth, and thirty-five feet in height; it is lighted by five lofty arched windows on the east side, emblazoned with armorial bearings. The ceiling is divided into square compartments, richly ornamented. Along the walls, hung with scarlet drapery, are Corinthian columns of scagliola, in imitation of Siena marble, are portraits of Sir Hugh Middleton, by Jansen; Sir Martin

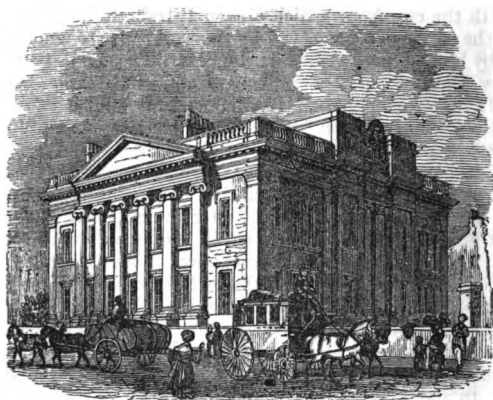
Bowes, with the cup from which Queen Elizabeth drank at her coronation; the cup is still preserved by this company, to whom it was bequeathed by him; Queen Adelaide, by Shee; Her Majesty and Prince Albert, by Hayter. In the room are also busts, by Chantrey, of George III., George IV., and William IV.: and a Roman altar, found in excavating for the foundation of the present building.

Amongst the civic companies, or guilds of the City of London, that of the Goldsmiths is, in some respects, the chief, not only on account of its great antiquity and its wealth, but because it keeps up far more of ancient state and etiquette than the rest; and its entertainments are, if not more luxurious in their cheer, conducted with greater magnificence. It is, besides, with the exception of the Apothecaries' Company, the only one which still continues to exercise any of the functions of its craft, it still retaining the privilege and carrying out the business of assaying and stamping all gold and silver plate before it can be exposed for public sale, which is done in the ground floor rooms, in the rear of the building. This office they were appointed to exercise by letters patent of Edward III., in which it is commanded that all work ascertained to be of the proper fineness, shall have upon it "a stamp of a puncheon with a leopard's head." They are also required to assist at "the trial of the pix," that is, the examination of the coinage, for the purpose of ascertaining whether it is of the sterling weight and purity. The pix (from the Latin pyxis) is the box in which the coins to be weighed and analyzed are contained. The jury of goldsmiths summoned, usually consists of twenty-five, and they meet in a vaulted chamber, on the east side of the cloisters at Westminster, called the chamber of the Pix.

Admission to the Hall may be obtained by an order from the master.

MERCERS' HALL,

Cheapside. Erected by Sir Christopher Wren, after the Great Fire. The front of the building next Cheapside, has a richly sculptured facade, adorned with emblematical figures of Faith, Hope, and Charity; with other enrichments. The entrance from Ironmonger Lane is decorated with rustic stone pillars, supporting an arch, on the keystone of which is the company's arms. The inner court, or piazza, is ornamented with colonnades of Doric columns. The hall and court room are wainscotted with carved oak, ornamented with Ionic columns, and the ceiling with moulded stucco work. The chapel is also wainscotted, and paved with black and white marble. In the hall are some curious and interesting relics of Whittington, "thrice Lord Mayor of London;" and portraits of Dean Colet, the founder of St. Paul's School; and Sir Thomas Gresham, founder of the Royal Exchange.



FISHMONGERS' HALL,

London Bridge. Erected in 1833, from designs by Mr. Henry Roberts (a little to the west of the site of the former hall, built by Sir Christopher Wren, and which was taken down for the approaches to London Bridge).

This magnificent edifice is of the Grecian Ionic order, simple in its character, and admirably adapted to the peculiarities of its situation. It is faced with Portland stone; and there are three distinct fronts: that to the east, being the entrance front, consists of a range of attached columns in the centre, and two wings adorned with pilasters, with a lofty attic surmounting the entablature. The Thames Street front presents a receding centre and two projecting wings; and the river front is ornamented by a colonnade of granite, which supports a terrace. These fronts being all separate compositions, do not produce that unity of effect which would have been desirable.

Among other relics, the company possess a curiously carved wood statue of Sir William Walworth, by Edward Pierce, grasping a dagger, said to be the identical one with which he slew Wat Tyler, in Smithfield; on the pedestal are the following lines:—

Brave Walworth, Knight, Lord Maior, yt slew
 'Rebellious Tyler, in his alarmes;
 'The king, therefore, did give in lieu,
 The dagger to Citye's arme'.

IN THE IV. YEAR OF RICHARD II., ANNO DOMINI 1381.

Here are also portraits of William III. and Queen Mary, by Murray; George II. and Queen Caroline, by Shackleton; Duke of Kent, and Admiral Earl St. Vincent, by Sir W. Beechey; and Her Majesty Queen Victoria, by Herbert Smith.

IRONMONGERS' HALL,

Fenchurch Street. A spacious building of Portland stone, erected in 1748, from designs by Thomas Holden, on the site of the previous hall, having a rusticated basement; above which, in the centre, are four Ionic pilasters supporting a pediment, having instead of supporters, a large cornucopia on each side, pouring out fruit and flowers. The vestibule is spacious, and divided into avenues by six columns of the Tuscan order. The great banqueting hall has recently been decorated in the Elizabethan style, by Jackson and Sons, in papier maché and carton pierre. Here is a portrait of Admiral Lord Viscount Hood, painted on his admission into this company, in 1783 after the freedom of the City of London had been conferred upon him, for his eminent naval services.

GROCCERS' HALL,

Grocers' Hall Court, Poultry. Erected from the designs of Thomas Leverton, and opened July 21st, 1802: a plain building with a stone façade, at the upper part of which are sculptures, emblematical of Oriental commerce. It stands on the site of the ancient residence of the Lords Fitzwalter. In the hall is a portrait and statue of Sir John Cutler, and portraits of Lord Chatham and his son, the Right Honourable William Pitt.

This company at one time held high rank among the city companies; in the reign of Henry II., there being no less than twelve aldermen at one time members of this company. It also boasts of having the names of five kings enrolled among its members.

DRAPERS' HALL,

Throgmorton Street. Erected on the site of the mansion formerly the residence of Thomas Cromwell, Earl of Essex, from designs by Jarman, architect of the second Exchange. It is a spacious and commodious edifice, with a handsome elevation of the Ionic order, elaborately embellished with foliage, by Adams, one of the architects of the Adelphi. It consists of a spacious quadrangle, with buildings on every side, elevated upon a colonnade, with arches forming a piazza. In the hall are portraits of Fitz-Alwyn, the first Lord Mayor of London; Mary Queen of Scots, attributed to Zuccherro; Lord Nelson, by Sir William Beechey; and other fine pictures.

At the back of the hall is a spacious garden, open to the public daily, except on Saturdays and Sundays.

BARBERS' HALL,

38, Monkwell Street, Cripplegate. The building was designed by that great architect, Inigo Jones, and though of a simple construction, is exceedingly elegant, and is considered as one of his masterpieces. The grand entrance is enriched with the company's arms, large fruit, and other decorations. The court room has a fret-work ceiling, and is adorned with several beautiful paintings, particularly a very handsome one by Hans Holbein, of King Henry VIII. uniting the Barbers and Surgeons into one company, which contains portraits of eighteen of the most eminent of the company at that time; a portrait of Inigo Jones, by Van Dyck; and a portrait of the well-known Countess of Richmond, by Sir Peter Lely.

Amongst the plate is a curiously shaped silver gilt cup, presented by Charles II. : the trunk of the royal oak forms the handle, and the body of the tree, from which hang gilt acorns, the cup itself; the lid is the royal crown.

Admission, free, by order from any member of the court.

ARMOURERS' HALL,

81, Coleman Street. The hall, a plain substantial brick building, with an attached portico of the Doric order, designed by the late Mr. William Creswick, contains a fine painting, by Northcote, representing the entry of Richard II. and Henry of Bolingbroke into the City.

Admission, free, by an order from any of the livery, or by a respectful application.

STATIONERS' HALL,

Stationers' Hall Court, on the north side of Ludgate Hill. This building stands on the site of a mansion, which anciently belonged to the Dukes of Bretagne. It is a spacious, convenient hall, and is lighted by a single series of windows, over which is placed a neat medallion. The entrance is from a small paved court, enclosed with a dwarf wall, surmounted by an iron railing. It underwent a substantial repair, and the eastern front was cased with Portland stone, in 1805, under the direction of Robert Mylne, Esq. The window of stained glass, by Eginton, was presented to the company by Alderman Cadell. In the hall are portraits of Sir Richard Steele; Prior, the poet; Richardson (the author of "Pamela") and his wife; Bishop Hoadley; Robert Nelson, Esq., author of "the Whole Duty of Man;" and Alderman Boydell, by Graham; also a painting by West, of Alfred and the Pilgrim.

Almanac day at Stationers' Hall (every 22d of November, at twelve o'clock), although not of so much importance since the abolition of the monopoly, is still a sight worth seeing, for the bustle of the porters.

SALTERS' HALL,

St. Swithin's Lane. A handsome and very elaborate elevation, erected in 1529, from the designs of George Smith Esq., on the site of the mansion of the Earls of Oxford. It consists of a tetrastyle Ionic portico, supporting an attic that forms a base or pedestal for the armorial bearings and supporters of the company. The side portions of the elevations have semicircular headed windows, over which are tablets, beautifully sculptured with the Grecian honeysuckle. It is prettily situated in a planted garden, with dwelling-houses and offices on each side.

In the hall are portraits of several of the English monarchs; a very fine portrait of Sir Christopher Wren; and one of Adrian Charpentier, the artist; in the court-room, is a curious bill of fare, the expense of entertaining fifty of the Company of Salters, amounting to £1. 13s. 2½d.

CLOTH WORKERS' HALL,

On the east side of Mincing Lane, Tower Street. It is a neat brick building, with fluted columns of the same, having Corinthian capitals of stone. The hall is lofty, and adorned with wainscot to the ceiling, which is of curious fretwork.

At the west end are figures of James I. and Charles I., richly carved, life-size, in their robes, with regalia, all gilt and highly finished; and a spacious window of stained glass. Pepys, who was master in 1677, presented a richly chased silver cup, still used as the "loving cup," on all festive occasions.

SADDLERS' HALL,

Cheapside. A small, but very handsome hall, erected in 1823, having a neat entrance-front in Cheapside.

The Saddlers' Company, which is twenty-fifth on the list of the city companies, is, nevertheless, one of the most wealthy of the minor companies. Frederic Prince of Wales (father of George III.), was master of this company, and in the hall is a portrait of him, by T. Frye. The well known Sir Peter Laurie is a member of this company.

APOTHECARIES' HALL,

Water Lane, Blackfriars. A spacious edifice, erected in 1670, with a plain front to the street; a gate leads to an open court, at the upper end of which, a grand flight of stairs leads into the hall.

In the hall is a portrait of James I., and a bust of Gideon De Laune, a Frenchman, apothecary to James I., and the cause of the incorporation of the Apothecaries' Company, in 1606; Robert Gower, Esq., master in 1726; and several other persons of eminence.

VINTNERS' HALL,

On the South side of Upper Thames Street, on the west of the approach to Southwark Bridge. It consists of three sides of a quadrangle, enclosing a square court, the north side of which is enclosed by lofty iron gates, hung on rusticated piers. The south portion of the quadrangle contains the hall; this side, like the other two, is divided by pilasters, into three divisions, the intercolumniations containing windows of stained glass, which light the hall. Over this is an entablature, carried through the entire building. Each side of the quadrangle is surmounted by a pediment, the tympanum of the centre division being charged with a shield, bearing the company's arms—three tuns and a chevron. The walls of the council chamber are beautifully carved work, having the arms of previous members emblazoned on the sides, surmounted by wreaths of flowers. In the hall is a richly carved oak chair, said to have been preserved from the Great Fire; also full-length portraits of Charles II., by Sir Peter Lely; James II. and his Queen; and Prince George of Denmark; and a statue of St. Martin, the patron saint of this company; and over the chimney-piece, is a copy of Rubens' picture of St. Martin Dividing his Cloak with the Beggar.

SKINNERS' HALL,

Dowgate Hill. A spacious building, with an elevation of the Ionic order, designed by Robert Adam, Esq., one of the architects of the Adelphi. This company was incorporated 1327, and stands sixth of the twelve great companies. The drawing-room is a richly fitted apartment, lined wholly with cedar, finely carved and enriched. It has recently been restored, under the direction of the company's architect, Mr. John Moore, F.R.S.

The dining hall is a noble apartment, in the Italian style, lighted from the roof, capable of dining at least one hundred and fifty persons, with a recess for the side-board at the dais end, and an Ionic gallery for the minstrels at the other.

PAINTER STAINERS' HALL,

9, Little Trinity Lane. A neat building, having a garden on the north side. The hall-room is adorned with a handsome screen, arches, pillars, and pilasters of the Corinthian order, painted in imitation of porphyry, with gilt capitals. The panels are of wainscot, and the ceiling is embellished with historic and other paintings, amongst which are portraits of Charles II. and his Queen Catherine, by Houseman. In the hall is also a painting of the Great Fire of London, and a portrait of Camden, the antiquarian, who presented the company with a cup and cover, still used by them on St. Luke's day.

Admission by an introduction from any of the livery.

CHAPTER XXI.

THE CLUB HOUSES.

These establishments, which have of late years assumed a splendour unknown to the ideas of their originators, are the resorts of the political, fashionable, and literary characters, for the purposes of conversation, reading, or refreshment. Persons desirous of admission, must be proposed by members, and ballotted for. The subscriptions vary according to the character of the Club, from twenty to thirty guineas entrance, and from five to ten guineas per annum.

The Clubs of London, have had a very decided influence on the state of society, and on the interests of hotels and taverns. These once flourishing resorts of men in the upper grades of society have been abandoned for the club houses, where the advantages of co-operation have been so conspicuously displayed, that the humbler purveyors of comfort have sunk in the unequal contest, and their establishments are now frequented by scarcely any other than temporary sojourners. The effect of this change on the domestic characters of these grades is conspicuous; those who have discovered sources of gratification where a moderate expenditure ensures a splendid entertainment, cannot help contrasting the sober hue of domesticity with the cheerful and inspiring tone of extended communion. To such as possess homes without the usual endearing associations, club houses present advantages not to be resisted; and, we accordingly find their comforts fully appreciated, and their affairs highly prosperous.

THE UNION,

South-west corner of Trafalgar Square. Erected in 1824, from the designs of Sir Robert Smirke, R.A. It is a plain substantial building, in the Grecian style, and forms, in connection with the College of Physicians, a continuous frontage to Trafalgar Square. The members consist of merchants, lawyers, and members of parliament.

THE UNIVERSITY,

Suffolk Street, Pall Mall. Erected in 1824, from designs by Messrs. J. P. Gandy Deering, and W. Wilkins; and exhibits a tasteful combination of the Grecian, Doric, and Ionic orders; as regards the latter, it is a copy of the triple temple of Minerva, Pallas, and Pandroseus, at Athens. Being a corner house, it has the advantage of two fronts, both of which are raised on a rusticated sub-basement, which is occupied by the ground-floor. The entrance-front, next Suffolk Street, has an enclosed portico, or porch, to the ground-story, and a series of antæ in correspondence with those which appertain to the columns in the principal front, in Pall Mall East, which is distinguished from the one next Suffolk Street by a tetrastyle portico, of the Ionic order, selected from the splendid specimen, the Ery Erechtheum, at Athens.

The members belong to the two Universities of Oxford and Cambridge.

THE UNITED SERVICE,

116, Pall-Mall. Erected in 1826, on the site of Carlton Palace, from designs by Mr. Nash. It is of the Doric order, with a noble portico of eight double columns, forming the entrance; and is one of the most commodious of the London club houses. It contains two rooms, one hundred and fifty feet by fifty, and is altogether splendidly furnished, containing a finer collection of paintings than any other establishment of a similar nature.

In the entrance-hall is a statue of the Duke of York, by Chantrey; and round the gallery are pictures of the Battles of Waterloo, by G. Jones, R.A., and Trafalgar, by C. Stanfield, R.A.; also portraits of the Duke of Wellington, by Robinson; Lord Nelson, by Jackson; Sir John Moore, by Robinson, after Sir T. Lawrence, R.A.; and Lord Exmouth, by Lane, also after Lawrence.

In the house dinner room, are portraits by Lord Rodney, by Bullock; Sir Ralph Abercrombie, by Colvin Smith; and a representation of Rodney's memorable engagement, of April 12th, 1782, a conflict which lasted nearly eleven hours, "the battle being the severest that was ever fought at sea, and the most glorious for England;" and a colossal bust of the Duke of Wellington, by Pistrucci.

The Library is a magnificent apartment, enriched with portraits of several sovereigns, chiefly the gift of Earl de Grey; amongst which may be noticed James I., by Walton, after Vansomer; James II. and Charles II.; William III. and Queen Mary, by Kneller; Prince George of Denmark, by Dahl; Queen Anne; George I., by Kneller; George II., by Zeeman; George III., by Robinson, after Sir W. Beechey, R.A.; George IV., by Sir M. A. Shee, R.A., after Sir T. Lawrence, R.A.; William IV., by Simpson; and her present Majesty, by Grant: also portraits of Prince Albert, by Lucas; Lord Hill, by H. W. Pickersgill, R.A.; and Lord Collingwood, by Colvin Smith.

In the map room is a portrait of Lord Saumarez, by S. Lane, and in the card room are portraits of General Lord Lynedoch, by Sir T. Lawrence, R. A.; and of Earl de Grey, by H. W. Pickersgill, R. A.; and marble busts of William IV., by Joseph; and Lord Nelson, by Flaxman.

In the billiard room is a curious portrait of Christophe, King of Hayti, by M. Lamothe Duthiers, a native Haytian artist.

THE ATHENÆUM,

North-east corner of Pall Mall. Instituted in 1826, for the association of individuals known for their scientific or literary attainments, artists of eminence, in any class of the fine arts, and noblemen and gentlemen, distinguished as liberal patrons of science, literature, and the arts. The present handsome edifice was erected in 1829, on the site of Carlton Palace, from the designs of Mr. Decimus Burton, and cost, with the furniture, about £45,000. It is in the Grecian style of architecture. Over the portico is a copy of the statue of Minerva, by Bailey; and round the sides of the building is a copy of the frieze of the Parthenon, by Henning, representing the Panathenaic procession.

In the library is a fine unfinished portrait of George IV., by Sir T. Lawrence, R.A.; the last work upon which that celebrated artist was engaged.

JUNIOR UNITED SERVICE,

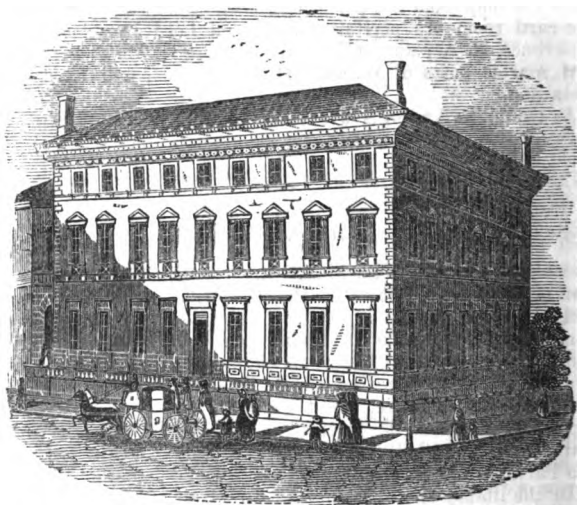
North corner of Charles Street, Regent Street. Erected in 1828, from designs by Sir Robert Smirke, R.A. The front is adorned with a basso-relievo, representing Britannia distributing rewards to naval and military heroes, executed by Sir R. Westmacott, R.A.

Its staircase and various apartments are spacious and elegant. The whole is beautifully and appropriately ornamented.

THE TRAVELLERS',

106, Pall Mall. Erected in 1832, from designs by Mr. Barry. It is in the Italian style; in some respects similar to a Roman palace. The plan is a quadrangle, with open area in the middle. The principal feature on the exterior in Pall Mall, is a bold and rich cornice, which finishes the wall of the front. The windows are decorated with Corinthian pilasters. The Carlton Terrace front varies somewhat from the original one; but the Italian taste is preserved throughout.

No person is eligible as a member, who has not travelled out of the British Islands, a distance of at least five hundred miles from London in a direct line.



THE REFORM,

105, Pall Mall. Erected in 1839, in the style of the Italian palazzos, from designs by Charles Barry, Esq., at a cost of £50,000, and is one of the largest and most palace-like structures erected of late years in the metropolis; "not so much on account of its size, or its pretensions, with respect to decoration, as for the grandeur and gusto with which it is treated throughout; and for the dignified simplicity which stamps it, and which is utterly free from any of that littleness, poverty, meanness, and coldness which by those who do not understand what simplicity is, are generally mistaken for it." The design consists of three uniform façades; those facing the north and south being one hundred and twenty feet in length; that on the west about one hundred and ten feet, the two former having nine windows on a floor, the other eight. The principal front, towards Pall Mall, has a lofty door, to which there is an ascent of several steps, and the windows on the principal floor are more decorated than those on the south front, having Ionic columns, whereas on the north they have only pilasters, otherwise all the elevations are uniform, a circumstance that conduces materially to grandeur of character, by increasing the continuity of the design and mass of the building, when two of the sides are seen at the same time.

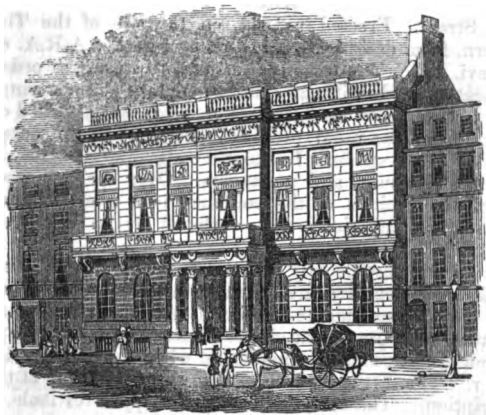
In the interior are portraits of the leading Reformers. The club consists of one thousand members exclusive of members of either House of Parliament.

THE CARLTON,

103, Pall Mall, South side. This handsome building was erected in 1847, from the designs of Mr. Sydney Smirke, A.R.A. Its general appearance is adapted from the library of St. Mark, Venice. The fronts are of Caen stone; the shafts of all the pillars and pilasters are of polished Aberdeen granite, the red tint of which has a very striking effect. The front in Pall Mall is one hundred and thirty-three feet in length, and seventy feet in height. Only a portion of the new building has as yet been erected.

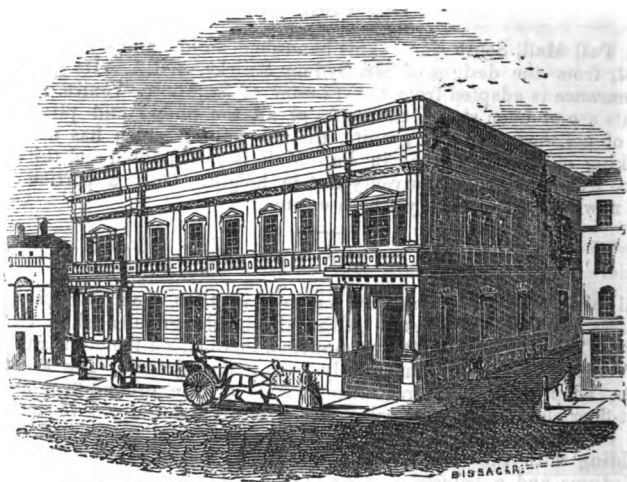
NAVAL AND MILITARY,

Pall Mall. A noble structure, erected in 1849, from designs by Messrs. Parnell and Smith. Although the design is based on that of the Cornaro palace, built by Sansovino, in 1532, on the grand canal in Venice, it differs very materially from that structure. The architects, adopting the general arrangements of the ground-floor and first-floor elevation of that palace, have substituted coupled Corinthian columns for the Ionic of the latter; and have terminated the building with the entablature of the order, highly enriched with sculpture; and a balustrading as at the "Library," and others of Sansovino's buildings.



OXFORD AND CAMBRIDGE UNIVERSITY,

71, Pall Mall. A handsome elevation, erected in 1838, from designs by Mr. Sydney Smirke, A.R.A.; it is adorned with some fine basso-relievos, by Nicholls.



THE CONSERVATIVE,

St. James's Street. Erected in 1844, on the site of the Thatched-House Tavern, from designs by Mr. Sydney Smirke, A.R.A. and Mr. George Basevi, jun. The front consists of two stories, or orders; the lower rusticated, and without columns, except at each wing. The upper story is Corinthian, and consists of entire but attached columns and pilasters, upon the usual prothum, and having the entablature surmounted by a balustrade. In the intercolumniations are windows, with enriched dressings and pediments. Over the windows, and ranging with the capitals of the columns, is a frieze of sculptured foliage, having the imperial crown, enriched by an oak-wreath occasionally introduced.

The interior is magnificently decorated, and the apartments, imposing for their spaciousness, are at once convenient and surpassingly elegant in their arrangements and architectural enrichments, they consist of a morning room and house dining room, on the ground floor; and an evening and drawing room, with card room and library on the upper. The fittings and furniture throughout are of the most costly description. The hall, staircase, and upper vestibule, form a splendid group of interior architecture, the decorations having been ably executed under the direction of Mr. F. Sang, and assistants. The arrangements in the basement, and in the entrance over it, are also of the most complete kind.

ARTHUR'S,

69, St. James's Street. Derives its name from the original proprietor. It was rebuilt in 1827. The front is of stone, and presents a rusticated basement of five antæ, above which are six columns of the Corinthian order, supporting an entablature, cornice, and balustrade.

BROOKS'S,

60, St. James's Street, corner of Park Place. A handsome building, ornamented with Corinthian pilasters: built in 1778, by Henry Holland, Esq., architect.

Among the many eminent men who have been members of this club, may be named C. J. Fox, Selwyn, Sir Joshua Reynolds, Garrick, Horace Walpole, David Hume, and Sheridan.

BOODLE'S,

28, St. James's Street. A subscription house of long standing and first-rate respectability. Gibbon, the historian, dates many of his letters from this club.

WHITE'S,

37 and 38, St. James's Street. Established as a Chocolate House, in 1690. A handsome building, erected from the designs of James Wyatt, Esq. In by-gone days the club was famous for the immense amount of gambling carried on here.

NAVAL, MILITARY, AND COUNTY SERVICE,

50, St. James's Street, late Crockford's. Erected in 1827, from designs by Messrs. B. and J. Wyatt. The front drawing-room is a splendid apartment, having an entire frontage, in St. James's Street, of fifty feet long by forty feet wide richly decorated in the style of Louis Quatorze.

THE GUARDS,

70, Pall Mall. A narrow, lofty, yet pleasing exterior. The members consist of the officers of the Household Troops.

THE ALFRED,

23, Albermarle Street. Established in 1808, and limited to six hundred members.

"I was a member of the Alfred," says Lord Byron, in his journal, "it was pleasant; a little too sober and literary, and bored with Sotheby and Sir Francis D'Invernois; but one met with Peel, and Ward, and Valentia, and many other pleasant or known people; and it was upon the whole a decent resource in a rainy day, in a dearth of parties, or parliament, or in an empty season."

THE ORIENTAL,

18, Hanover Square. Founded in 1826, by Sir John Malcolm; and is composed of noblemen and gentlemen, who have travelled or resided in Asia, at St. Helena, in Egypt, at the Cape of Good Hope, the Mauritius, or at Constantinople; or whose official situations connect them with the administration of our Eastern government, abroad or at home.

Amongst the numerous portraits of eminent men, which the club possesses, may be noticed Lord Clive, Sir Eyre Coote, Stringer Lawrence, Sir David Ochterloney, Sir G. Pollock, Sir W. Nott, Mountstuart Elphinstone, Sir H. Pottinger, and the Duke of Wellington.

THE PARTHENON,

16, Regent Street, adjoining the Gallery of Illustration, formerly the house of John Nash, Esq., the architect, under whose direction the improvements in Regent Street and Regent's Park were carried out.

THE ERECHTHEUM,

St. James's Square. A kind of junior Athenaeum, established in 1839.

This club house, which stands on the site of Romney House, was formerly occupied by Mr. Wedgewood, so celebrated for his "ware."

THE GARRICK,

35, King Street, Covent Garden. Instituted in 1834, as a club for those connected with the drama. Here is to be seen the finest collection of theatrical portraits extant, chiefly collected by the late Charles Mathews, and now the property of a member of the club; they are on view every Wednesday, and may be inspected by the personal introduction of a member.



THE GRESHAM,

King William Street, corner of St. Swithin's Lane. This elegant structure was erected in 1844, from designs by Mr. Henry Flower, architect, for the accommodation of the members, consisting of merchants and bankers of the city.

THE CITY,

19, Old Broad Street. Established in 1833, for the accommodation of merchants, bankers, and ship-owners. It is a handsome building, erected on the site of the Old South Sea House, from designs by Mr. Hardwicke, at a cost of £8,000.

CLUB CHAMBERS,

Regent Street. This chastely-elegant building was erected in 1839, from designs by Mr. Decimus Burton, at a cost of £26,000. It is in the Italian style of architecture, and occupies a frontage of seventy-six feet; and contains seventy-seven sets of chambers, exclusive of rooms for gentlemen's servants.

On the ground-floor is a coffee and reading room, and a superior dining room.

CHAPTER XXII.

THE INSURANCE OFFICES.

“What the Club is to the street architecture of the West-end, the Assurance office is to the City; and the edifices devoted to the more useful purposes of life, it is pleasing to see, are not inferior to those which are only the appendages of luxury. Indeed, the range of Assurance offices in London, constitute in its architectural, as well as in its moral aspect, a characteristic of which England may be proud. The foreigner has hitherto envied us our charities, our parks, and our clubs; he will now have another feature in the physiognomy of London, which suggest honourable associations in connection with the private and domestic habits of the professional and middle classes, and testifies to the earnest and provident care of those to whose comfort their lives have been devoted.”

There are probably few classes of edifices in the metropolis, which more strikingly arrest the attention of the stranger, or more deeply interest the thoughtful mind, than the numerous Insurance Offices, which occupy the most prominent situations in the leading thoroughfares of the city and the west end. These admirable institutions, many of which possess architectural features of great beauty, although but of comparatively recent origin, have, from the sound and healthy principles on which they are conducted, attained to a degree of stability and prosperity, that whilst it imparts full confidence to those who have already availed themselves of their benefits, holds out the most satisfactory inducement to the vast number of individuals who have, as yet, neglected to avail themselves of them.

The businesses of Life Assurance, and Insurance against loss by Fire, is entirely carried on in offices established for that purpose. The care of the latter in providing engines and firemen, the known honour of the governors and directors, and the general respectability of the establishments, have destroyed all possibility of competition by individual means.

The Assurance of Life, partly from its being less understood, and partly from its requiring a larger immediate outlay, is less extensively practised than Insurance against Fire. But its greater importance, as it regards the interests of surviving families, cannot fail

to suggest itself to every prudent mind, as affording the means of insuring an adequate provision against loss of life, from unlooked for disease or accident; and thus securing to the widow and the fatherless, a certain consolation in the hour of their deepest distress.

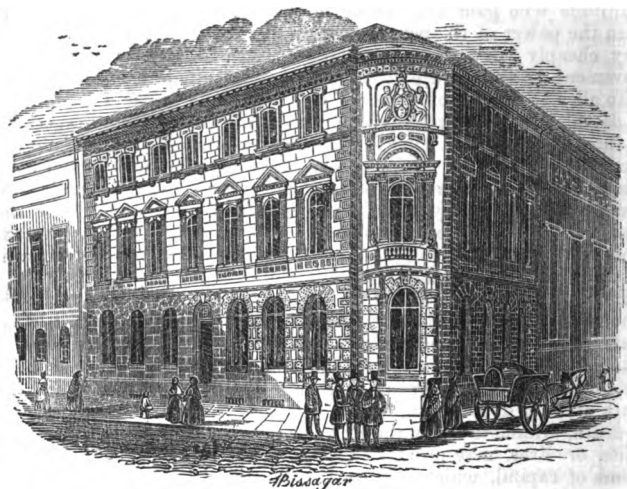
It is therefore gratifying to know that the worth of Life Assurance is becoming daily more and more understood; and the time, we hope is not far distant, when its practice must become almost universal. It is useful to all classes and conditions of men, chiefly so to the middle and poorer classes; but the greater portion of the immense multitude who gain their living by their own exertions, have yet to learn the power of the pence. Few fathers of families consider how very cheaply they can protect from want, in case of sudden bereavement, those who are dependant upon their habitual labours.

To all who depend on personal exertion, or on incomes terminable at death, Life Assurance is of the utmost importance, more especially to those moving in a sphere of society, whose offspring are not expected to fill inferior stations—such as clergymen, professional men, officers in the army and navy, and individuals holding public situations. But, in reality, there is no class, from the Sovereign to the tradesman, or from the peer to the peasant, who may not, to the extent of their means, avail themselves of its benefits. or to whom it may not be highly advantageous.

Indeed, the uses to which Life Assurance may be turned are almost innumerable;—husbands may make provision for their widows; parents may provide endowments for their children; possessors of entailed estates may provide for the younger branches of their families; creditors may compensate themselves for the loss which the death of their debtors might occasion; borrowers may secure, in case of death, a fund to repay the loan; holders of leases, dependant on a life, or lives, may provide a fund to meet the fine, increase of rent, or loss of capital, which may ensue; purchasers of annuities on the lives of others, may secure the capital laid out; all who have a pecuniary interest in the existence of a life, may guard that interest from total ruin through the failure of such life; parents of daughters about entering the marriage state, may very easily and prudently cause the husband to assure his life, and thus make a provision for his young wife and family, who might otherwise be left destitute or a burden upon friends; and even the triumphs of science, in the rapid development of our wonderful railway system, has called Life Assurance to its aid, and for a few pence every railway traveller may insure a handsome provision for his family, in the event of an accident, happily of rare occurrence through the care of railway employees.

The insurance of life in all cases is wise—in many, absolutely necessary—in some, an imperative duty. We say then to all persons having fixed incomes, and living up to the amount, it is a duty they owe to their families, to insure their lives as a future provision for their offspring. If they deprive themselves of a few of the luxuries they have been accustomed to enjoy; let them recollect, that it is for the ultimate advantage of those whom they hold most dear in the world, and whom it is their bounden duty to protect and provide for.

Seeing then how deeply individual happiness and the public good are interested in the existence of such institutions—how much by their instrumentality the natural anxiety of the dying is alleviated, and the good order of society is increased, it is alike the duty of the patriot and the moralist, the man of feeling and the man of sense, to promote, strengthen, and support them.



IMPERIAL FIRE AND LIFE ASSURANCE COMPANY,

Threadneedle Street, corner of Broad Street. This imposing structure possessing two fronts, alike in general character, was erected in 1848, from the designs of Mr. John Gibson, and is one of the most important edifices which have been erected in the city for some years.

The building is of Portland stone, in the style of the Italian palazzos, and is of an exceedingly ornate character, all the details being worked out with the most careful attention to effect and finish. The keystones to the lower storey windows and doorway, are all of marked excellence, differing from each other, and symbolizing the City, Power, Fire, Water, &c. These, and the bas-relievo of the armorial device of the company, the arms of England, Scotland, and Ireland, with figures personifying Commerce and Plenty, were executed by Mr. J. Thomas, whose works at the New Houses of Parliament, have obtained for him a well-deserved reputation. The West-end office in Pall Mall, also possesses a very handsome elevation.



MENTOR LIFE ASSURANCE COMPANY,

2 and 3, Old Broad Street. This extensive and attractive building was erected under the architectural direction of S. W. Daukes, Esq. of Whitehall Place, and is a great ornament to the neighbourhood: it comprises the offices of the Mentor Life Assurance Company and the Railway Passengers Assurance Company, two excellent institutions, although they are quite unconnected with each other.

The Mentor offers to the public the many inestimable advantages secured by Life Assurance, on highly advantageous terms, and combines within its plan both the mutual or participatory, and the proprietary or non-participatory systems. In the mutual branch, the whole of the profits are divided among the holders of policies; the shareholders of the company being entitled to no portion whatever of the profits of this branch, the policy-holders enjoying the same advantages as in a Mutual Assurance Society, with the additional security of a subscribed capital of £250,000. In the non-participatory branch, peculiar and highly advantageous tables have been constructed, which offer to insurers, the utmost benefits, consistent with sound principles and stability.

The Directors meet every Thursday at four o'clock. Manager, Louis More, Esq.

RAILWAY PASSENGERS ASSURANCE COMPANY,

This company, which occupies the whole of the upper part of the same premises, was established for the purpose of insuring a certain sum in the event of death by a railway accident, and combining with this a payment as compensation to the assured for personal injuries when the accident is not fatal. This risk is undertaken for a very small annual premium, viz. one pound, to insure a thousand pounds, in case of fatal accident; and to bring it within the reach of the humbler classes, two hundred pounds may be insured for a premium of five shillings per annum.

The company also issues Insurance tickets for single journeys at most of the railway stations, for the like amounts, which tickets may be had from a penny to threepence, according to the class of carriage in which the traveller journeys; a privilege which will no doubt be gladly embraced by the countless thousands of the working classes, who may be expected to throng the iron network of these Islands, during the present year. This company likewise insures railway officers and servants whilst travelling, and against accidents incident thereto.

This company, in the first year of its existence, issued 2808 periodical tickets, and 110,074 single penny Insurances; and has a daily increasing business, thus shewing, that novel as this branch of Insurance is, from its cheapness and utility, it is appreciated by the provident and thoughtful portion of the community.

The Directors meet every Saturday at one o'clock. Secretary, Alexander Beattie, Esq.

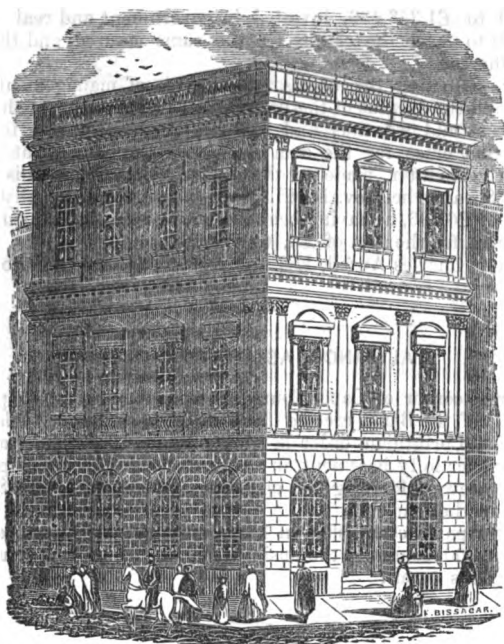
SUN FIRE AND LIFE ASSURANCE OFFICE,

Threadneedle Street, opposite the south side of the Royal Exchange, A handsome and substantial edifice, erected in 1843, from designs by C. R. Cockerell, Esq., R.A. It was established in 1710, for insuring house and other property from loss and damage by fire. This office, the third in order of time, was the first that took insurances beyond the bills of mortality.

The Hand-in-Hand the case begun,
Then came the Phoenix and the Sun,
Th' Exchange where old insurers run,
Th' Eagle where the new.—REJECTED ADDRESSES.

It was projected by Mr. John Povey, about 1706, who having carried it on for some time with success, conveyed his right to certain shareholders, who, by a deed of settlement, of the 7th of April, 1710, erected themselves into a society, and thereby founded the present successful company.

The Sun Life Assurance Society was established in 1810, under the same managers, and is conducted in the same offices. The West-end branch is in Craig's Court, Charing Cross.



ATLAS ASSURANCE COMPANY,

92, Cheapside. A handsome, well-proportioned edifice, in the Italian style, erected in 1835, from designs by Thomas Hopper, Esq., the architect and surveyor, to the company; it commands our notice, no less from its architectural consistency and solidity of construction, than from the appropriateness of its design; in addition to which it is highly favoured by situation; for standing at the corner of King Street, two of its fronts are seen at one view, and the admirable continuity of design, gives it an air of greater importance, if not absolutely of magnitude. It consists of a rusticated stone basement, in which are placed well-proportioned arched windows. The upper part in of Portland stone, and consists of a Corinthian order, in pilasters, and another with capitals, of the Roman order; each handsomely ornamented, and the summit crowned by a balustrade.

The company, which was instituted in 1808, issues policies both for fire and life insurance, and is one of the most wealthy in London, its proprietary capital being £1,200,000; in addition to which, the accumulations of the premiums paid by the policy holders amounted

in 1847 to £1,353,436, invested in government and real securities, available to meet the claims for the sums assured, and the bonuses added thereon.

After deducting the necessary expenses of management, the directors add the surplus of the premiums to the amount of the policies, as bonuses; and we thus find that William IV. having insured his life in this office for the sum of £3,000, the bonuses, at his death, fourteen years after, made up the amount receivable by his executors to £4,068; and the Rev. Dr. Blomberg's executors actually received the sum of £6,596, he having been insured in this office during twenty-eight years, for the sum of £3,000 only.

Actuary, Charles Ansell, Esq.; Secretary, Henry Desborough, Esq.

ALLIANCE ASSURANCE OFFICE,

North-west corner of Capel Court, Bartholomew Lane, opposite the east front of the Bank, erected from designs by Mr. T. Allason, and presents a Corinthian order of four columns and two antæ, raised upon a rather lofty basement, in the centre of which is a large square-headed gateway, forming an open passage leading to the Stock Exchange in the rear.

This company, established in 1824, and having a subscribed capital of £5,000,000, combines the business of Life and Fire Insurance on advantageous terms.

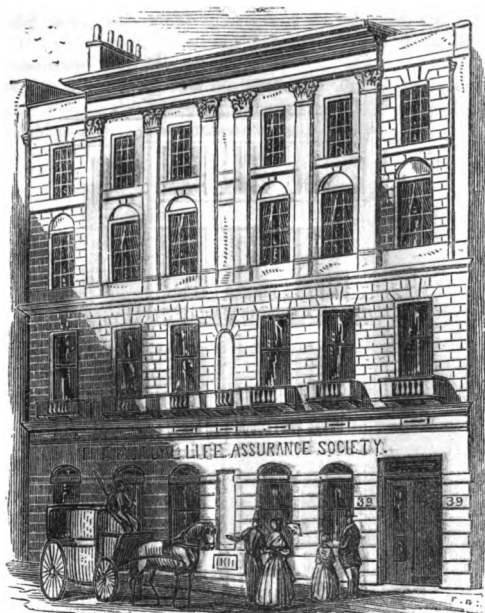
PELICAN LIFE ASSURANCE COMPANY,

70, Lombard Street. Established in 1797. The present building was erected from designs by Sir R. Taylor, and is ornamented with a beautiful allegorical group, executed in Coade's artificial stone, by M. De Verre, from designs by Lady Diana Beauclerc.

This company, possessing a subscribed capital of £1,000,000, is amalgamated with the Phoenix Fire Insurance Company, whose office at Charing Cross, erected from designs by Mr. J. P. Gandy Deering, is used jointly by the two companies.

GLOBE FIRE AND LIFE ASSURANCE COMPANY,

Cornhill. Established in 1803. It is a noble building, rebuilt in 1838, from designs by Mr. Hardwicke, and is fitted up with great elegance. On the site of this edifice stood the house of Mr. Thomas Guy, bookseller, the founder of Guy's Hospital.



MUTUAL LIFE ASSURANCE SOCIETY,

39, King Street, Cheapside. Established in 1834, on the principle of mutual benefit to all the members assured: a system, the full advantages of which are now beginning to be thoroughly appreciated, and as a consequence, we find many of the old proprietary companies gradually approaching nearer to the mutual system, and offering to their members a larger share of the profits than usual; whilst some companies have entirely changed their proprietary form, and by paying off their shareholders have become purely mutual companies.

In this society the members divide annually amongst themselves, in proportion to the number and amount of the premiums paid, the entire profits that have accrued during the preceding year, and every policy on which two premiums have been paid, entitles the holder to participate in the division.

As a proof of the right estimation of the sound principles on which this society is instituted, we find that the number of policies have increased from 882 in 1845 to 1247 in 1849, and whilst the amount insured in 1845 was £610,175, it had increased in 1849 to £828,090, a sufficient evidence of the confidence of the public and the soundness of the principles on which it is conducted.

The Directors meet every Wednesday, at two o'clock. Actuary, Samuel Brown, Esq.



ENGLISH AND CAMBRIAN ASSURANCE SOCIETY.

For Life, Annuities, and Loans; 9, New Bridge Street, corner of Bride Lane, Blackfriars; a handsome building in the Italian style, erected in 1850, from designs by a gentleman connected with the office.

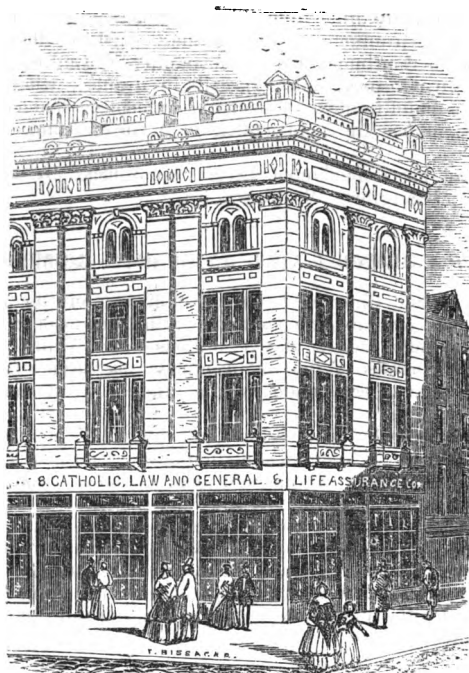
This company, which affords the security of a large subscribed capital, addresses itself peculiarly to the middle and working classes, hitherto precluded by the arrangements of previous companies from participating in the benefits of Life Assurance, granting policies for as small a sum as £25 in the Life department.

One of the most important principles, which essentially distinguishes this office, is that of accepting weekly and monthly payments, as well as quarterly, half-yearly, and yearly ones; by the former plan we find that £100 may be assured by a trifling weekly payment, commencing at as low a rate as 9d., and varying in amount with the age of the assured; thus placing within the reach of the industrial classes, the inestimable benefits of Life Assurance, hitherto almost exclusively confined to those moving in a higher sphere of life. All those who hail with pleasure the increased exertions that are being made to elevate.

the working man, will view with great satisfaction the efforts of this society in thus inducing habits of forethought in those to whom they especially address themselves.

If no positive fraud has been used in obtaining the policy, it is indisputable. The board meets on Wednesday at two o'clock.

Resident Manager, C. W. Bevan, Esq.



CATHOLIC, LAW, AND GENERAL LIFE ASSURANCE COMPANY,

8, New Coventry Street, Leicester Square. A handsome edifice in the Italian style, erected in 1845, from the designs of C. Mayhew, Esq.

The exterior is richly and elaborately ornamented, and the chimnies, which too often destroy the picturesque effect of modern buildings, are here made an additional means of heightening the florid effect of the style selected.

As its name implies, this office addresses itself chiefly to the Catholics of Europe, but creed forms no ground for exclusion; the peculiar advantages of this institution being open to all. In addition to the usual routine of Life Assurance and Annuities, this company assures diseased lives, at rates calculated by their experienced actuary, W. H. Archer, Esq., according to the peculiar circumstance of each case, a most important matter, affording the benefits of Life Assurance to thousands, whose state of health would cause their rejection by the generality of companies.

The Catholic Life Assurance Company is patronized by Cardinal Wiseman, and many other influential members of the Catholic body.

This company transacts business in most parts of the globe, particularly on the Continent, where the stability of English institutions commands great respect, more especially in France, where the word 'Catholic' is found to have a talismanic influence. The chief agency is in Paris, under the management of M. de L'Etang, at 18, Rue Tronchet.

The board meets on Thursdays, at two o'clock. Actuary, W. H. Archer, Esq. Secretary, W. Norris, Esq.

NEW EQUITABLE LIFE ASSURANCE COMPANY,

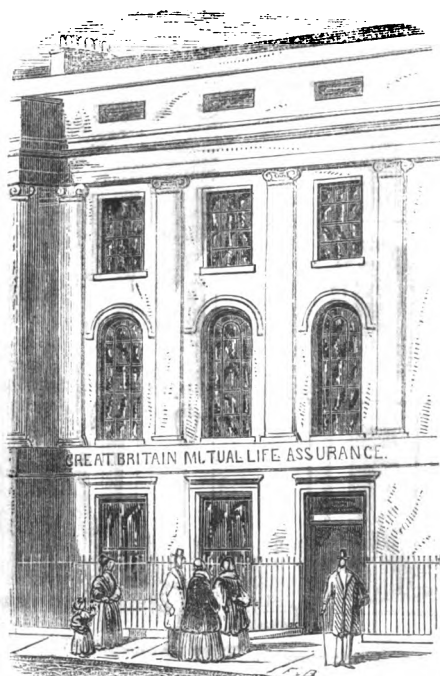
450, West Strand, Charing Cross. Established on the plan of the Old Equitable Company, the success of which has been so great, that it now commands a capital of ten millions; and, whilst all that is good in the principles of the old company has been retained, such modifications have been made as the altered circumstances of the times require.

This company, whose policies are indisputable, divides four-fifths of its profits amongst the assured, and affords the security of a subscribed capital of £100,000, with the additional advantage, that when that capital is paid off, according to the engagements of the company, the entire profits will be divided amongst the policy-holders.

There is one peculiar advantage which this company offers, that deserves especial notice; should the assured be unable to pay the amount of his premiums after the payment of three annual premiums, he may charge the amount on his policy, bearing interest of five per cent., and thus prevent its forfeiture.

INDIA AND LONDON LIFE ASSURANCE COMPANY,

14, Waterloo Place, Pall Mall. A proprietary company, with a subscribed capital, the business of which is conducted by the same Board of Management, and in the same premises as the Great Britain Mutual Life Assurance Society. This company grants Assurances on the Lives of Civilians, and Military and Naval Officers, in any part of Europe, the East and West Indies, or any other part of the world; at very moderate rates of premium.



GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY,

14, Waterloo Place, Regent Street. The offices of this company occupy extensive premises erected by G. Nash, Esq., in 1826, in making the new line of street leading from Pall Mall to the Regent's Park, of which Waterloo Place forms a portion.

This company was established in 1844, upon the improved and largely extended principle of mutual assurance, under which system, the whole of the profits are under the entire control of those assured, the accumulation is applied annually in reducing the amount of premiums on all policies of five or more years standing; in pursuance of which plan, we find that at the general meeting, held on the 9th of May 1850, a reduction of the premiums to the amount of £30 per cent. per annum, was made upon all policies which had been in existence five years and upwards.

There is a branch of both these offices at 52, King William Street, City; and the East India and London Company have also establishments at the Presidencies of India, Ceylon, and Singapore, where assurances can be effected.



PALLADIUM LIFE ASSURANCE SOCIETY,

7, Waterloo Place, Pall Mall, established in 1824. The steady increase in the number of policies issued, and the amount of premiums paid, is a sufficient proof of the sound principles on which this society is conducted; it divides four-fifths of its profits amongst the assured, and, in order to maintain its present prosperous condition, and secure a continuance of the public favour, offers the advantage of the lowest scale of premiums that can with safety be adopted, and undoubted security, guaranteed by a large capital, and an influential body of proprietors; whilst the long standing of the society, and the satisfactory results of its business, gives full confidence to those who already participate in its advantages, and holds out the greatest encouragement to all who intend to avail themselves of its benefits.

From the last report of the Directors, we find that the annual amount of premiums, which in 1845 was £28,776, had increased in 1849 to £38,100.

The Directors meet every Thursday at eleven o'clock. Actuary and Secretary, Jeremiah Lodge, Esq.



SOVEREIGN LIFE ASSURANCE COMPANY,

49, St. James's Street, near Piccadilly. A neat and appropriate building, having a chaste and elegant elevation.

This excellent institution, which has a large subscribed capital, divides its business into three branches; the assurance of lives, at as low a rate as is compatible with security; making advances upon the policies, to those insured in the office; and granting annuities, in a manner that includes many new and attractive features.

Three-fourths of the profits are divided amongst those assured, thus giving all the benefits of a mutual society, in addition to the security afforded by the large capital of the company; all the policies issued are indisputable, the directors relying upon the strictness and probity with which the enquiries are made.

Parties insured at this office have the advantage of being allowed to reside in any part of Europe, without being called upon for any extra payment for the privilege; and at a small increased rate, are allowed to proceed to any part of the world.

Endowments for children are also granted, by which means a parent may with ease provide a marriage portion for his daughter, or a sufficient sum to enable him to establish a son in business.

The board meets every Thursday at two o'clock. Consulting Actuary, F. G. P. Neison, Esq. : Secretary, H. D. Davenport, Esq.

FIRE ENGINE ESTABLISHMENTS,

The various Insurance Companies seeing the benefits likely to arise from mutual co-operation in cases of fire, united in 1833, in establishing the present Fire Brigade, a body of men, whose fearless exertions in the suppression of fire and the rescuing those exposed to its ravages, have won for them a large measure of praise from all classes of the metropolis.

The establishment is supported by eighteen of the principal Fire Insurance Companies, and the affairs of the association are managed by a committee, consisting of a director from each of the associated companies. There are fourteen stations, the most eastern being at Ratcliffe, and the most western near Portman Square. At the several stations are kept thirty-five engines, for whose management about ninety men are employed. These men, known as the "Fire Brigade," wearing a characteristic uniform, are under the admirable management of Mr. Braidwood, the well-known superintendent. There are likewise two powerful engines floating on the Thames, belonging to the establishment, one moored near to Southwark Bridge, and the other at Rotherhithe, near the Tunnel.

FIRE ESCAPE STATIONS.

The Royal Society for the Protection of Life from Fire, was established in 1843, and maintains twenty-seven fire-escape stations, half a mile distant from each other, throughout the metropolis, each of which is attended by a conductor throughout the night, who is well instructed in the use of the escapes. Since the formation of the society, the escapes have attended seven hundred and seventy-one fires, and have been the means of rescuing seventy-nine persons from the jaws of death.

The expense of maintaining the conductors and stations, with inspectors, is about £2,000 per annum, defrayed by voluntary contributions, assisted by about £500 voted by the vestries of some eighty parishes.

CHAPTER XXIII.

THE POLICE AND PRISONS.

The Police of such a metropolis as London, cannot fail to excite the liveliest interest in the minds of every intelligent visitor; for next to the blessings which a nation may derive from an excellent constitution, and system of general laws, are those advantages which result from a well-regulated and energetic police, conducted and enforced with purity, activity, vigilance, and discretion.

THE CITY AND METROPOLITAN POLICE.

The London Police Force, consisting of the City and Metropolitan Police, was embodied in the year 1830, and is an admirably regulated body of men, for the introduction of which, the inhabitants of London and the surrounding districts ought ever to be grateful to the late lamented Sir Robert Peel, by whom it was established, superseding the old inefficient watchmen, and affording greater protection to the person, and ampler security to the property of the inhabitants, than is enjoyed by those of any other city in the civilized world.

The Metropolitan Police Force, the average strength of which is about five thousand men, is distributed into eighteen divisions, distinguished by different letters of the alphabet, each being attached to a particular locality or district, in each of which is a station or watch-house, from which point the duty is carried out. The strength of each division averages one hundred and ninety-eight men: having a superintendent, four inspectors, and sixteen sergeants. The smallest division is that of Whitehall (A), consisting of one hundred and sixteen men; the largest is that of Stepney (K), consisting of two hundred and ninety men. Each man has marked on the collar of his coat the letter of his division, and a number corresponding with his name in the books of the office, by which he may at all times be recognized. The first sixteen numbers in each division denote the sergeants. All the policemen are dressed in blue uniform, and at night wear dark-brown great coats. Each man is furnished with a baton, a rattle, and a lantern.

The amount of bodily labour required from each individual is very considerable; he has to walk twenty miles every day in going his

rounds, besides being obliged to attend charges at the police offices, the labour of which may be estimated as equal to five miles more—in all, twenty-five miles a day. During two months out of every three, each police constable is on night duty, for nine hours each night, from nine o'clock in the evening to six o'clock in the morning,

The number of persons taken into custody, by the city and metropolitan police, in five years (1844-1848), was 374,710. The gross total number of robberies during the same period, was 70,889; the value of the property stolen, £270,945; and the value of the property recovered, £55,167, or rather more than one-fifth of the property stolen.

THE THAMES POLICE

Was established in 1798, for the purpose of suppressing the numerous depredations committed on the Thames, which had then become notorious. Its importance will be admitted, when it is recollected that on the river there are engaged upwards of thirteen thousand vessels, which annually discharge and receive more than three millions of packages. The superintendence of this department of the police extends from Vauxhall to Woolwich, with the exception of the space from Tower Stairs to the Temple, belonging to the jurisdiction of the city. There are three principal stations: at Somerset House, at Wapping, and at Blackwall; and between these, three boats are constantly plying at night.

THE POLICE OFFICES,

The City of London, which is separated from Westminster by Temple Bar, is under the control of its own magistracy, consisting of the lord mayor and aldermen; there are two police offices, one in the Mansion House, where the lord mayor presides; and the other at Guildhall, where the aldermen sit in rotation. All cases occurring east of King Street are taken to the Mansion House, and those west of King Street to the Guildhall. Both offices usually commence business at twelve o'clock. For offences which are committed in those parts of the metropolis out of the jurisdiction of the city, there are eight offices at different distances in Westminster, Middlesex, and Surrey, namely, one in each of the following streets; Bow Street; Great Marlborough Street; Worship Street, Shoreditch; Lambeth Street, Whitechapel; High Street, Marylebone; Queen Square, Westminster; and Union Street, Southwark; and the Thames Police Office, Wapping.

The duty of the magistrates in these offices extends to several important judicial proceedings, which in a variety of instances, they are empowered and required to hear and determine in a summary way, particularly in cases relating to the Customs and Excise.

THE CENTRAL CRIMINAL COURT,

Old Bailey, forms part of the Sessions House, or as it was formerly called, the "Justice Hall," and is divided by a broad yard from the prison of Newgate; it has jurisdiction over offences committed in all places within ten miles of St. Paul's, an extent which includes portions of Surrey, Kent, and Essex, as well as Middlesex. Offences committed on the high seas, within the jurisdiction of the Admiralty, can also be tried at this court. Its sittings are held twelve times a year, or once a month; and as each session generally occupies a fortnight, and sometimes nearly three weeks, the space between each is exceedingly brief.

The Old Court, is the chief or main court, and the one to which the well known words the "Old Bailey," were so long exclusively applied; and in it the judges, from choice or predilection, generally choose to sit. In the New Court, the Recorder, and Common Sergeant of the Corporation of the City of London, preside; it seldom being honoured with the presence of a judge, unless there is a pressure of business. There is also a third Court for the purpose of expediting the business of the session. The juries are summoned indiscriminately from London, and the neighbouring counties, over which the sphere of the court extends.

The Old Court is an oblong room, which having been enlarged since it was first built, has a one-sided look, the seat of the chief judge, which occupied the centre, being now considerably to the left; the Bench is a range of crimson-cushioned seats, the central seat, for the lord mayor, having a canopy over it, on which are the royal arms. The lord mayor and aldermen, by the Act, are constituted judges of the court, but they take no part beyond being present; there are seldom more than two or three members of the corporation on the bench at a time.

On the right hand of the bench is the jury-box; in the centre of the room is a table, round which sit the counsel; and opposite the bench is the dock, a square box, the front of which is technically called the "bar." Over the dock is a small gallery for visitors, who must, however, PAY for admission, according to a graduated scale, as the door-keeper estimates the importance of the trial, or the eagerness of the persons to be admitted; a practice, the continuance of which is a national disgrace. By the common law, courts of justice ought freely to be open; you may walk, without obstruction, into the space below the bar of the House of Lords, during the arguing of an appeal case; the superior courts of Westminster Hall are as freely open as a place of worship; but the doors of the Old Bailey are only to be unlocked by silver keys.

The number of persons tried at the Central Criminal Court, is between three and four thousand annually. The number of criminal offenders, within the range of the jurisdiction of the court, may be taken at upwards of four thousand, or about one in every five hundred of the population.



NEWGATE,

South-west corner of Newgate Street. Of all the London prisons, this alone has an imposing aspect. Who can pass by it unmoved? Massive, dark, and solemn, it arrests the eye, and retains it; and once seen, it is not easily forgotten. A stranger would fix upon it at a glance, for it is one of the few buildings, in this wilderness of bricks and mortar, which has a character of its own. The solid masses of its granite walls, strong enough to resist artillery, unbroken by door or casement, frown down upon, and divide the great arteries of London, and face that sombre church, so well, and yet so strangely named after the Holy Sepulchre!

In the open space in front of this prison, executions (now happily of rare occurrence), usually take place, with all their terrors; how many a young heart has here had its pulsation stopped! how many who once were the pride of their parents, and the joy and hope of their circle of friends, have here had their careers of profligacy and crime cut short, and in the pride of their strength, been "lighted the way to dusty death."

This edifice was designed by Mr. George Dance, the architect of the Mansion House; the first stone having been laid on the 31st of May, 1770, by Alderman Beckford, father of the author of *Vathek*, but the works were carried on very slowly, until in consequence of the destruction of the old jail during the Gordon riots, in 1780, it became necessary to hasten their completion, and we find, that on the ninth of December, 1783, the first execution took place before its walls, previous to which time malefactors were executed at Tyburn.

Inside and outside this prison is equally striking; a flight of narrow steps leads into the turnkey's room; an ill-lighted passage conducts from this into a small open court, surrounded by high walls,

the end of which is the women's ward, a massive building, with few, but strongly-grated windows; it is approached by a stone staircase, branching off from which, on either side, are suites of apartments, occupied by prisoners, classified according to their different degrees of guilt.

Passing through several rooms and corridors, which denote the iron character of the building, erected as if the architect had but one object in view, strength, the men's quadrangle is reached; it is similar to the women's ward, but larger, consisting of three yards and the buildings surrounding them. This gaol is used for prisoners awaiting their trial, those convicted of crimes upon the high seas, and malefactors condemned to death, the only separation made, being into two classes, felons and misdemeanants, the average of whose term of imprisonment is about three weeks.

The chapel is neat and plain, with galleries for the male and female prisoners; and below, in the centre, is a chair, conspicuously placed, and set apart for the use of the condemned shedder of blood, in which he sits on the day previous to his execution, in presence of his fellow criminals, and listens for the last time to the sound of solemn exhortation: formerly the coffin was placed at his feet, during the service, but this unfeeling mockery is no longer enacted.

The condemned cells, fifteen in number, five on each floor, are at the north-east corner. The narrow port-holes, in Newgate Street, admit light into the galleries, and the man confined in the farthest dungeon on the ground-floor, is within a few feet of the thousands hourly passing by; they are nine feet high, nine feet deep, and six feet broad; vaulted, and having a small window doubly grated, with doors four inches thick; the whole appearance of the cell presenting to the mind of the malefactor an overwhelming sense of strength. Escape from them was never known. Here, at various times, during the last fifty years, these dungeons have been tenanted, amongst others, by the following notorious criminals:—

John Bellingham, for the murder of Mr. Perceval, in the Lobby of the House of Commons, June, 1812.

Henry Fauntleroy, a banker, executed for forgery, November, 1824.

William Probert, the accomplice of Thurtell, executed for horse-stealing, May, 1825.

Joseph Hunton, a well known quaker, executed for forgery, December, 1828.

Thomas Maynard, December, 1829; the last person executed for forgery.

George Widdett, May, 1831; the last person executed for sheep-stealing.

John Bishop and Thomas Williams, December, 1831, for the murder of an Italian boy.

James Greenacre, for the murder of Hannah Brown, May, 1837.

Francis Benjamin Courvoisier, for the murder of Lord William Russel, July, 1840.

Daniel Good, for the murder of Jane Jones, at Putney, May, 1842.

William Henry Hocker, for the murder of James De la Rue, at Hampstead, April, 1845.

In a small ante-room, near the entrance to the prison, is a collection of casts from the heads of the principal malefactors, recently executed, duplicates of which may be seen in the Chamber of Horrors at Madame Tussaud's.

Orders to view the interior of Newgate, are granted by the Secretary of State for the Home Department, the Lord Mayor, and the Sheriffs for the time being.

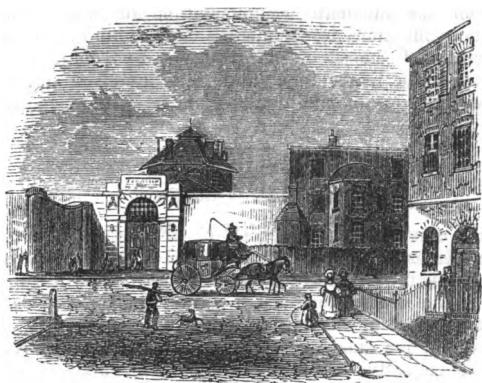
GILTSPUR STREET COMPTER,

Giltspur Street, Newgate Street. Erected in 1791, by Dance, the architect of Newgate, on the removal of the old city prison in Wood Street. It is a gloomy convict-looking building, and is divided into two principal divisions—the House of Correction, and the Compter; the front, in Giltspur Street, and the side nearest to Newgate, is called the Compter, and is appropriated chiefly to accused persons under examination; the other department, the House of Correction, occupies the back part of the premises, and in which minor offenders within the city are imprisoned. The accommodation within its walls is very confined and quite insufficient for the purposes to which it is applied. A new prison, at Holloway, is now in course of erection, by the corporation, on the completion of which, the abuses in this and the other city prisons, will be remedied.

HOUSE OF DETENTION,

For the County of Middlesex, Clerkenwell. There is nothing at all striking in the appearance of this prison, which has been newly rebuilt, on the model of Pentonville, but in a rougher and less expensive style of architecture, at a cost of about £28,000, on the site of a former edifice, erected in 1818, (the taking down of that building, comparatively a new gaol, savouring much of the appearance of a job). It has cells for three hundred prisoners, but the usual number of persons confined within its walls is about one hundred and fifty.

It is now only used as a house of detention, like Newgate, for prisoners awaiting their trial at the sessions; and for this purpose its internal arrangements are not ill-adapted. The building is in the form of a cross, of which the intersecting point is open, and commands a view of the entire buildings. Three of the branches are occupied by a triple range of cells; the fourth—the ground-floor—is appropriated to the officers of the prison, and a number of rooms provided with tables and writing materials, for the accommodation of the prisoners' solicitors—the upper part by the chapel, neatly and appropriately arranged.



HOUSE OF CORRECTION,

Bath Street, Coldbath Fields, Clerkenwell. The oldest portion of the prison now standing, was built in 1794, but large additions have since been made, from time to time, and a considerable wing has just been erected and occupied, on the female side. The whole being surrounded by a lofty but gloomy looking wall, enclosing nine acres of ground.

For a long time this gaol had a reputation for excessive severity, which happily it no longer deserves, an allusion to which is made in that clever poem, the "Devil's Walk," the authorship of which has been claimed for Southey, Coleridge, and Professor Porson:—

As he went through Coldbath fields, he saw
 A solitary cell;
 And the devil was pleased, for it gave him a hint
 For improving his prisons in hell.

Within the walls, on the right of the entrance, is the governor's house, which occupies a large piece of ground; along and under the wall, is a flower garden in the finest possible order—in such a state of culture and floral health, as to excite—considering the neighbourhood—both curiosity and interest. This garden is cultivated entirely by the prisoners, who are wisely permitted, as considerations of health or good conduct dictate, to have out-door employment, a circumstance in connection with the ample space, the full supply of light and air afforded to the prisoners, and the general system of the prison, causes Coldbath Fields to be one of the healthiest places of confinement in the metropolis; with an average of twelve hundred to fourteen hundred occupants, there are rarely more than three or four persons to be found in the infirmary at one time.

In 1820, Thistlewood and the other Cato Street conspirators were lodged here before being sent to the Tower.

The prison has adequate accommodation for twelve hundred and fifty prisoners, but there are frequently a larger number confined here.

The official staff consists of the governor, two chaplains, one surgeon, three trade instructors, and one hundred and thirty-four assistant officers; in all one hundred and forty-one persons.

MODEL PRISON,

Pentonville; erected for the purpose of carrying out the solitary system, on the American plan; the first stone of the prison was laid on the 10th of April, 1840, and the building completed in the autumn of 1842, under the superintendence of Major Jebb, surveyor-general of prisons, at a cost of upwards of £90,000.

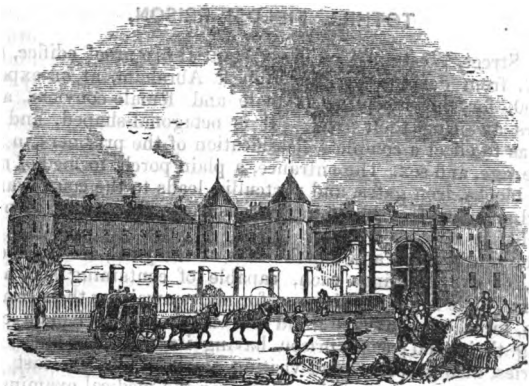
It consists of five spacious wings, or galleries, on the sides of four of which, the cells, five hundred and twenty in number, are situated; each cell being thirteen feet long, seven feet broad, and nine feet in height, well ventilated, and kept at an even temperature by means of warm air, and having an unlimited supply of warm and cold water, good and clean bedding, and being provided with a bell to summon the warder in case of illness. This prison is intended for the reformation of prisoners who are under sentence of transportation; but the discipline is so strict, and the confinement is found to be so prejudicial to health, that none but convicts of the strongest constitutions are brought here. The period of probation is two years, during which time the inmates are taught useful trades, to fit them for obtaining a livelihood in the colony to which they are about to be sent; the gross earnings, however, do not amount to so much as the expenses incurred in salaries and rations to the instructors, whilst in Glasgow, the male prisoners maintain themselves entirely by their work. During 1849, the average number of prisoners was four hundred and fifty-seven, the cost of management £16,392 1s. 7d., or £36 per head, which with the interest of the sum expended on the building, and the loss on the work, gives the average cost per head, of very nearly £50 per annum: contrast this extravagant outlay in this so called MODEL prison, for the benefit of the depraved, with the low diet in the poor-law union houses, the receptacles of the unfortunate and deserving poor.

BRIDEWELL,

Bridge Street, Blackfriars. This building is situated upon the site of a palace which stood here before the Conquest, and continued to be used as such until the reign of Edward VI., who gave it in perpetuity to the City of London, as a working house and house of correction for the poor, to which latter purpose it is now devoted, as well as a place of punishment for "unruly and disobedient City prentices."

In the hall, which occupies one side of the court yard, is a large picture by Holbein, representing Edward VI., delivering the Royal Charter of Endowment to the Lord Mayor, in which the artist has introduced his own portrait; full-length portraits of Charles II., by Sir Peter Lely; Sir W. Turner, Lord Mayor in the reign of Charles II., by Mrs. Beale; and George III. and Queen Charlotte, after Sir Joshua Reynolds.

In St. George's Fields, within the precincts of Bethlehem Hospital, is the House of Occupation, an excellent institution, connected with this endowment, in which two hundred boys and girls are taught trades, and qualified for servants, by which means, hundreds are rescued from crime, and become useful members of society.



PENITENTIARY,

Millbank, is the largest penal establishment in England. In form it consists of six pentagonal buildings, surrounded by a lofty octagonal-shaped brick wall, enclosing an area of sixteen acres, seven of which are covered with the buildings and airing yards, and the other nine are laid out as gardens; the whole erected at a cost of £500,000. It contains twelve hundred separate cells, twelve feet long, and six feet wide, lofty, arched, and well-lighted; the corridors in which they are situated being more than three miles in length. It was originally intended for a penitentiary upon Jeremy Bentham's plan, who named it a "panopticon"; it was afterwards changed into a regular government prison, and is now the general depot for transports, who, after an incarceration of about three months, are sent, the juveniles to Parkhurst, and the adults to the penitentiaries at Pentonville, Reading, and Wakefield, or shipped on board the Hulks.

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The usual number of inmates is nearly one thousand five hundred, and about five thousand prisoners are annually immured within these walls, who are divided into two classes; the first wearing a dress of yellow and brown, and the second class green and brown, the materials of which are cheap and coarse. The female convicts are under the control of warders of their own sex, the governor, (Captain Groves) being forbidden to visit that portion of the gaol, except in the company of the matron. In the chapel, which is large, the prisoners attend service twice on the Sunday.

This gaol is entirely under the control of three Government Inspectors, who, with the Secretary of State for the Home Department, have alone the power of granting orders for admission.

TOTHILL FIELDS' PRISON,

Francis Street, Westminster; a substantial fire-proof edifice, erected in 1833, from designs by Mr. Robert Abraham, at an expense of £145,750, for the reception of male and female convicts, and for prisoners awaiting their trial. It is octagonal-shaped, and so arranged as to effect a complete classification of the prisoners, in respect of crime, age, and sex. The entrance, a plain porch, formed of massive granite blocks, iron gates, and portcullis, leads to the court yard, two hundred and fifty feet in diameter, ensuring abundance of pure air and light.

On the south, west, and north sides of the yard, are three distinct prisons, of five buildings each, capable of containing six hundred prisoners. The southern division, for males awaiting their trials; the western, for those convicted; and the northern for female convicts awaiting their trial; each prison having its respective office, houses, infirmaries, airing courts, and visiting spaces. On the east side of the yard is the entrance lodge, rooms for the medical examination of the prisoners, hot baths, and rooms for the change of dress necessary on the prisoners' reception. The day rooms, cells, and passages, are perfectly dry, being chiefly paved with marl bricks, in cement, over a solid artificial foundation, elevating the whole considerably above high-water mark, and allowing thorough drainage.

The governor's house is situated on the west side of the octagon, and commands a view of the whole internal arrangements. On the ground floor is the turnkey's room; on the principal story are the visiting magistrate's room, and the governor's apartments, to which access is obtained by a double flight of steps from the court yard.

The chapel is situated above the chamber story of the governor's house; it is well lighted and ventilated, and capable of containing six hundred prisoners. An iron screen separates the prisoners from the officers and visitors, and the pulpit and reading desk are so placed as to be seen by all.

The prison is surrounded by a lofty brick wall which greatly conduces to the safe custody of the inmates.

HORSEMONGER LANE GAOL,

Horsemonger Lane, Southwark: the County Gaol for Surrey. A massive brick building, erected in 1781, at the suggestion of the celebrated John Howard; and consists of the governor's house on the outside, and two portions, the department occupied by debtors, and that occupied by criminals, or persons arrested on criminal charges; these divisions, are however, quite distinct, and on no account is any communication permitted between the two; the whole being surrounded by a strong wall.

Here it was that Leigh Hunt was confined for two years (1812-14), for calling George IV., when Prince Regent, "an Adonis of fifty," in an article in the Examiner newspaper; and here, in June 1813, Lord Byron and the poet Moore dined with Mr. Hunt, and found that he had surrounded himself with "luxurious comforts—the trellised flower garden without—the books, busts, pictures, and piano-forte within."

The place of execution for criminals, is a temporary erection on the top of the northern lodge; the last execution that took place here being that of the Mannings, November 13th, 1849; the scene was witnessed by Mr. Charles Dickens, who bears the following testimony to the moral effect of public executions:—"I believe that a sight so eminently awful as the wickedness and levity of the immense crowd collected at that execution, could be imagined by no man, and could be presented in no heathen land under the sun. The horrors of the gibbet, and the crime which brought the wretched murderers to it, faded in my mind before the atrocious bearings, looks, and language of the assembled spectators. I am solemnly convinced that nothing that human ingenuity could devise to be done in this city, in the same compass of time, could work such ruin as one public execution, and I stand astounded and appalled by the wickedness it exhibits."

 QUEEN'S PRISON,

Borough Road, Southwark; formerly the King's Bench, is a place of confinement for debtors, and those sentenced to imprisonment by the Court of Queen's Bench, for libels and other misdemeanors. The buildings forming the prison, consisting of two hundred and twenty-four separate rooms, and a spacious chapel, cover a considerable extent of ground, the whole being surrounded by a sombre brick wall, fifty feet high surmounted by a chevaux-de-frize.

In the interior is a large racket or exercise ground. The rooms are very small, being only about nine feet square, in each of which is a bed and other conveniences for the inmates; the apartments of the marshal, or keeper, Mr. Hudson, are situated without the walls.

This prison, which is of great antiquity, formerly possessed many privileges, abolished by an Act passed in 1836, at which time the

Fleet, and Marshalsea prisons were incorporated with the Queen's Bench, which was then named the Queen's Prison.

Confined within the walls of this prison, at the present time, are individuals who have been incarcerated for a long series of years, some for so long a period, that it seems almost incredible; in one instance the term of imprisonment has extended to near forty years, the unfortunate inmate having been committed for contempt of the Court of Bankruptcy, in 1812, and during all these weary years he has vainly sought to obtain his freedom; and yet we call ours a land of liberty, and proudly boast of our humane laws.

Open daily from nine in the morning till seven in the evening, to all persons who may wish to visit any of the inmates.

WHITE CROSS STREET PRISON.

White Cross Street. A Debtor's Prison, appertaining to the Sheriffs of London and Middlesex, erected in 1815, on the site of the Peacock Brewhouse, from the designs of Mr. William Montague, clerk of the City Works, for the reception of those debtors who had been previously incarcerated indiscriminately with criminals in Newgate and the Compter. It is capable of accommodating four hundred persons, but there are rarely more than half that number of detenus at one time.

It is divided into six distinct divisions, or wards, respectively called,—1. The Middlesex, or County ward; 2. The Poultry and Giltspur, or City ward; 3. The Ludgate, or Freeman's ward; 4. The Dietary ward; 5. The Remand ward; 6. The Female ward. These are quite separate, and no communication is permitted between the inmates of one and another.

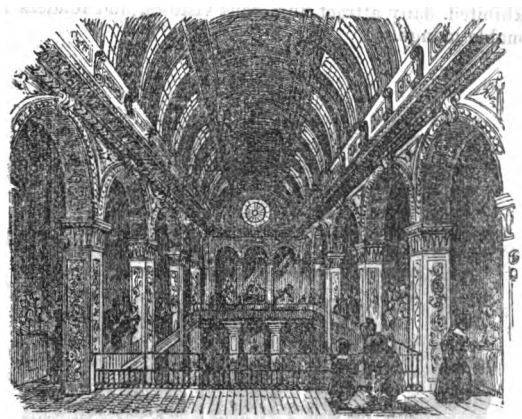
Each ward has a large day-room for the accommodation of the inmates, and in which they may have their friends visit them daily, from ten till one, and from two till four o'clock.

There is also a chapel, in which is a religious service once a day, and twice on a Sunday, the attendance at which time is optional.

CHAPTER XXIV.

THE BAZAARS AND ARCADES.

The Bazaar, notwithstanding it had in the beginning to encounter much of that prejudice and consequent opposition by which most inventions and discoveries are frequently attempted to be decried, has continued, from its first introduction, to flourish with increased and deserved reputation.



THE PANTHEON,

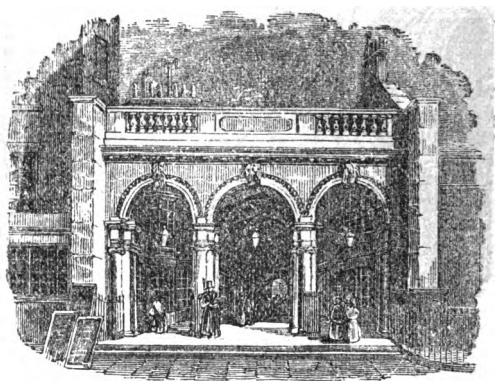
Oxford Street: a noble building of the Grecian order of architecture; the entrance front of which formed part of the original Winter Ranelagh; erected by James Wyatt, Esq., in 1772, and which for many years was open as a theatre and public promenade. Miss Stephens, now Dowager Countess of Essex, here made her first appearance on any stage as Barbarina. In 1834, the present structure, the third building on this site, was adapted for a bazaar by Sydney

Smirke, A.R.A., at a cost of £40,000, and is the largest, finest proportioned, and most imposing in its appearance, of any bazaar in London. The visitor to the metropolis may derive much pleasure from an inspection of the fancy articles tastefully displayed on endless ranges of well-disposed stalls. Over the entrance-hall is a suite of rooms devoted to the display for sale, of a collection of paintings, modern English artists, many of which are of great merit.

At the rear of the building is a conservatory and aviary, containing a choice collection of plants, birds, and gold and silver fish, well worth a visit. There is an entrance to this portion of the building in Great Marlborough Street.

SOHO BAZAAR.

Soho Square. An establishment for the sale of light goods; formed in 1815, by the late Mr. Trotter, and much frequented. It consists of several rooms, hung with red cloth, and fitted up with mahogany counters, divided into stands, which are occupied by upwards of two hundred females. The nature of the mart, and the variety of goods exhibited, daily attract numerous visitors, and renders it quite a fashionable lounge.



BURLINGTON ARCADE,

On the west side of Burlington House, Piccadilly; the property of C. C. Cavendish, Esq., M.P.; a covered street or avenue of shops, extending from Piccadilly to Cork Street, two hundred and ten yards

long, and having a triplicated entrance at either end. This novel building, erected in 1819, by Samuel Ware, Esq., an architect of some reputation in his day, is much frequented, and is rendered particularly attractive by its seclusion from the heat and inclemency of the weather, and by the attractiveness of the numerous fancy shops, of which there are seventy-two. At night when these are lighted up, the vista has a very pretty effect.

LOWTHER ARCADE,

West Strand. This pleasing bazaar-like avenue, which forms an acute angle with the Strand, leading to the back of St. Martin's Church, was built by Mr. Herbert, in 1831; it is two hundred and forty-five feet long, twenty feet broad, and thirty-five feet high; and consists of twenty-five small, but neat shops, and from its proximity to the Strand is much frequented. The shops in the interior are designed to have the appearance of one great whole, but as the goods are principally displayed in the front of the windows, the effect intended to be produced is altogether destroyed. The style of architecture is of the Grecian order, having the roof domed, with an ornament as a finish, to the top of the dome. This, the most noted toy-mart in London, is much frequented by visitors.

At the end, towards St. Martin's Church, is the Adelaide Gallery, now used as a Music Hall, for which it is admirably adapted, and in which that magnificent instrument, the Apollonicon, may be heard daily.

ROYAL BAZAAR,

New Oxford Street; erected in 1850, from designs by I. T. Merrick, Esq. It is an extensive range of buildings, somewhat in the Italian style, presenting a noble frontage of two hundred feet, having a row of eleven broad, lofty arches at the basement, and above every pier is a carved coat of arms of the United Kingdom; niches are also left for figures of some of the most distinguished of our monarchs. The shops are principally devoted to the sale of marqueterie, China and glass ware, and have a handsome appearance.

THE PANTECHNICON,

Motcomb Street, Belgrave Square. A vast and splendid establishment, for the warehousing and sale of goods; consisting of two parts; the northern division being devoted to the purposes of a picture gallery, a furniture establishment, and for the reception of carriages, where may be seen ranged all the usual varieties, from the dress carriage to the light gig, each carriage having its selling price marked on a ticket attached to it. The southern division is used as a warehouse for storing furniture and other articles.



EXETER CHANGE,

Wellington Street, Strand; the property of the Marquis of Exeter a short, yet pleasing arcade, built in 1845, from designs by Mr. Sydney Smirke, A.R.A., and handsomely decorated by Mr. Sang. Although it cannot boast the reputation of the Old Exeter Change, it is still noticeable as containing the publishing office of the proprietor of this work, where also may be obtained Guides to all the Free Galleries of Art in and near London, editions of which may be had in English and French, at prices varying from one penny each.

BAKER STREET BAZAAR,

Baker Street. An extensive emporium for the sale of carriages, harness, furniture, and every description of furnishing ironmongery.

In a portion of these spacious premises, formerly used as a horse bazaar, is annually held the Smithfield Club Cattle Show the finest show of fat cattle, pigs, and sheep, in the world.

CHAPTER XXV.

THE MARKETS.

The principal Markets in the metropolis are for cattle, in Smithfield, Mondays and Fridays; Islington, Tuesdays and Thursdays: for fish at Billingsgate and Hungerford Markets: for meat, poultry, and game, Newgate and Leadenhall Markets: for vegetables and fruit, Covent Garden, Borough, Farringdon, and Portman Markets: for hides and leather, Bermondsey and Leadenhall Markets: and for hay and straw, Cumberland and Smithfield Markets. Horses may be purchased at Tattersall's, Grosvenor Place, and other repertories.

SMITHFIELD MARKET.

The principal market for live cattle in London, and the greatest cattle market in the world, is situated in the heart of the city, and covers an area of six acres and a quarter. Markets have been held here from time immemorial, it being mentioned by Fitzstephen seven hundred years ago, as "a place where horses and cattle are sold;" the markets are held by prescription, the most ancient of all tenures, and "so far as any record goes back, is without metes, or bounds, or days, or times."

The enlarged area, and increased population of London, requiring a supply of cattle that the confined space of Smithfield is totally inadequate to provide the necessary accommodation for, often gives rise to dreadful scenes of (but as the advocates for the continuance of the market in its present position, argue, necessary) cruelty. There is accommodation for the tying up of 2750 head of cattle, and standing room for 1250 others; 1509 pens for sheep, each of which will hold sixteen, or when shorn, as many as twenty, which at an average of sixteen sheep to a pen afford accommodation for 24,464, and fifty pens for pigs.

Markets for pigs, sheep, and cattle, are held here every Monday and Friday, closing at three o'clock, when those unsold must be taken away; but the Mondays markets are considerably the largest; on Fridays, for horses, of an inferior character, and asses, commencing at three o'clock; and on Tuesdays, Thursdays, and Satur-

days, for hay and straw. The number of cattle at market on Monday, November 18th, 1850, and which may be taken as a little below the average, was—beasts, 4099; sheep and lambs, 26,400; calves, 280; pigs, 368; but there are more calves at the Friday's than the Monday's markets. In 1848, there was disposed of here, 224,000 cattle; 1,550,000 sheep and lambs; 27,300 calves; and 40,000 pigs; estimated to produce the sum of £7,251,375. The charges on cattle are one penny each for the use of a cord to tie them to the rails, and one penny each as toll, if sold; calves' pens are charged one shilling each, and one penny each for the tie; sheep pens one shilling each, and two-pence a score on sales, for toll; pens for pigs, one shilling each, and a toll of fourpence a score on those sold. In the same year there were 18,537 loads of hay, and 1750 loads of straw sold here; the toll on hay is sixpence per load, and one penny each entry of sale; and on straw, one penny each entry of sale; and during the same period 12,867 horses, or an average of 255 each market day, were brought here for sale, each of which pay a duty of fourpence for entry of sale; but Smithfield market is toll-free to freemen of the city. The nett produce of the market tolls in 1848 was £5,621 9s. 10d., exclusive of £1000 expended on its enlargement. Nearly the whole of the cattle sold here go through the hands of salesmen, numbering about 600 giving employment to 1000 licenced drovers, for whose government very strict bye-laws are enacted; his droving stick being obliged to be stamped, the iron not to exceed a quarter of an inch in length, and deprivation of licence invariably follows a conviction for cruelty.

The best time for a stranger to see Smithfield is early on Monday morning; the largest market day is that on the second Monday in December, when the supply of beasts is so great, as to crowd all the neighbouring thoroughfares, such is the insufficient accommodation for their reception and sale.

NEWGATE MARKET,

Is situated in a quadrangle lying between Newgate Street and Pater-noster Row. It is nearly two hundred feet from east to west, and one hundred and fifty feet from north to south, with a market house, and a clock and bell-turret in the centre; and capacious vaults and cellarage below. The houses forming the outside of the square, are occupied by butchers, poulterers, and salesmen; and the centre by poulterers, buttermen, and tripe dealers. From its confined and ill-chosen situation, it is productive of considerable inconvenience to the public. The streets in the immediate vicinity being usually completely blocked up by the butchers' carts, on market days, Mondays, Wednesdays, and Fridays.

In thirteen slaughter-houses here there are as many as six hundred sheep, and from fifty to one hundred bullocks slaughtered every day.

LEADENHALL MARKET,

Leadenhall Street. One of the largest general provision markets in London, and perhaps in Europe; originally established in Eastcheap. It derives its name from being on the site of the ancient Leadenhall, built in 1419, at the sole expense of Sir Simon Eyre, citizen and draper, Lord Mayor of London, who being moved with compassion at the distresses of the poor, from a deficiency of corn, gave it, in 1445, to the corporation, to be used as a public granary for laying up corn in cheap times, against periods of scarcity.

It is used as a market for butchers' meat, fish, poultry, vegetables, leather, hides, bacon, and such like; and although no longer celebrated for its beef, it is still the largest and best poultry market in London.

Don Pedro de Ronquillo, on visiting Leadenhall, said to Charles II. that he believed that there was more meat sold in that market alone in one week, than in all the kingdom of Spain in a year, and "he was a very good judge."

BOROUGH MARKET,

Is situated at the west end of York Street, near to St. Saviour's Church. It is a very considerable market, for all sorts of provisions, but principally fruit and vegetables, and is much frequented by the costermongers; being the largest market for Irish fruit in the metropolis; it is altogether destitute of any architectural pretensions.

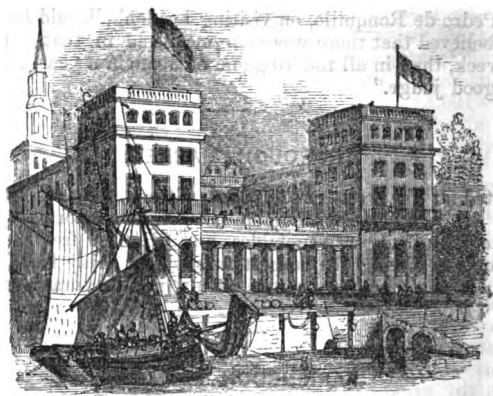
FARRINGTON MARKET,

Occupies the sloping surface extending from the west side of Farringdon Street to Shoe Lane. The area occupies about one acre and a half, in the form of a parallelogram, surrounded on two sides by substantial well-built houses, in which are the shops of the butchers and poulterers. The third side consists of a spacious covered area, two hundred and thirty-two feet long, for the fruiterers and dealers in vegetables, opening on the central court by an arcade at several points. The south side is open to the street, but separated from it by a long iron palisading, in which there are two entrances for waggons. The market was built at the expense of the corporation, and opened November 20th, 1826, from the designs of William Montague Esq., the city architect, who with a deputation of the Improvement Committee, visited Paris and other places to see the best markets. The expense of the erection was £30,000, but the purchase of the site, the buildings which stood upon it, and the right of the occupiers, cost the city about £200,000.

This is the largest market for water cresses in London it being frequented by at least five-sixths of the itinerant venders.

ISLINGTON CATTLE MARKET,

Ball's Pond. This market (intended to supersede Smithfield), was built by the late Mr. John Perkins, an Act of Parliament having been obtained, which gives the power of holding the market, of slaughtering cattle, melting the fat for tallow, &c. The area within the walls is fifteen acres; there is accommodation for 8,000 head of cattle, and 50,000 sheep, besides layers, having 3,280 feet of roof, or nearly two acres. The extent of freehold property, upon which there are thirty houses, is seven acres, exclusive of the market, and seven acres leasehold, upon which it is intended to erect abattoirs, and a dead meat market.



HUNGERFORD MARKET,

Strand, near Charing Cross. Erected in 1832, from the designs of Mr. C. Fowler. The site of the old market having been purchased by a company of proprietors, incorporated by Act of Parliament, in 1830. The river front is an elegant structure the wings of which are occupied as taverns; the colonnades of that portion being devoted to the fish market, whilst the part nearest the Strand, which consists of the great hall, central avenue, and colonnades, is devoted to the purposes of a meat and vegetable market.

Since the erection of the Suspension Bridge, and the plying of the cheap steam boats and omnibuses, this market has become of much more importance, from the great additional number of persons who daily frequent it.

Steam boats for all parts of the river leave every five minutes and omnibuses to all parts of London, constantly pass the Strand entrance. Fares, twopence and threepence.



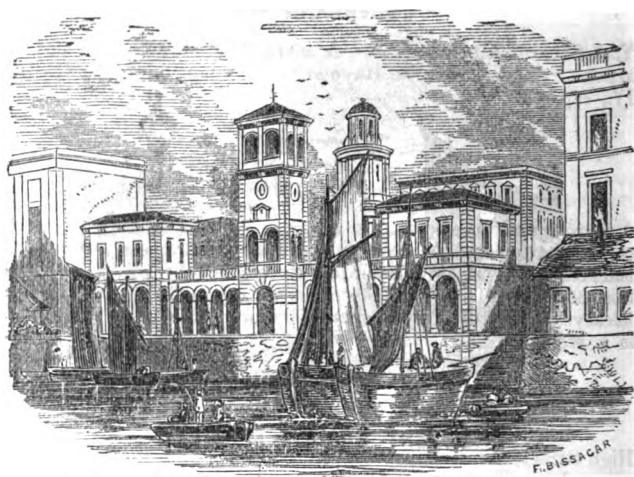
COVENT GARDEN MARKET,

Situated between the Strand and Long Acre, in what was formerly a garden, belonging to the abbot and monks of the Convent of Westminster, when it was called Convent Garden, and by corruption Covent Garden. At the dissolution of the religious houses, it was given to Edward, Duke of Somerset, but on his attainder, again reverted to the crown; and Edward VI. granted it in 1552, to John, Earl of Bedford, together with a field called the Seven Acres, which being built upon for a street, was from its length called Long Acre.

The present market was built in 1830, at the expense of the Duke of Bedford, the ground landlord, from the designs of William Fowler, Esq., and is most substantially built with granite columns, and other durable materials; it consists of a colonnade on the exterior, under which are the shops, each with a sleeping-room above. Joining to the back of them is another row of shops facing the inner court, and through the centre runs an arched passage; sixteen feet wide, with shops on either side. This passage is the favourite promenade of those who visit Covent Garden after the rougher business of the market is over; and here may be seen, throughout the year, the most rare fruits, flowers, and culinary vegetables. "Few places," observes a well known writer, "surprise a stranger more, than when he emerges suddenly from that great, crowded, and noisy thoroughfare—the Strand—and finds himself all at once in this little world of flower."

In January, bouquets of geraniums, chrysanthemums, euphorbias, and other flowers, may be had at two shillings and sixpence, and five shillings each, and violets at sixpence a bunch.

The market days are Tuesday, Thursday, and Saturday, but the latter is the principal. The toll for potatoes, the market for which fronts Tavistock Row, is 1s. 2d. per ton; on vegetables, 1s. per wagon.



BILLINGSGATE MARKET,

Thames Street, adjoining the Custom House. This well known market has recently been considerably enlarged, from designs by Mr. Bunning; the first stone having been laid on the 25th of October, 1849. It is in the Italian style of architecture, simple but elegant in character, designed to correspond with the new Coal Exchange, erected by the same architect. The river front, extending from Nicholson's Wharf to the Custom House Quay, is one hundred and seventy feet long, and one hundred feet deep.

Fish of all kinds, in season, are on sale here daily; the market opens at five o'clock in the morning. Superintendent and Inspector, Mr. Goldham.

At the Three Tuns Tavern, adjoining the market, is a celebrated fish ordinary, at one and four o'clock, daily, where an excellent dinner may be had for one shilling and sixpence. Those who wish to partake of fish in perfection, and observe the ever-moving scene which the river presents, will do well to dine here, at least once during their visit.

CLARE MARKET,

Clare Street, Lincoln's Inn Fields; a general market for meat, fish, and vegetables; the market is surrounded by slaughter-houses, and on a Saturday night presents a noisy indication of the marvellous extent to which street traffic is carried on in this vicinity.

CUMBERLAND MARKET,

York Square, Albany Street. A market for Hay, Straw, and other articles, removed from the Haymarket, pursuant to an Act II. George IV., cap. 14.

NEWPORT MARKET,

A narrow and inconveniently crowded avenue, leading from Newport Street to Grafton Street, Soho. Here are between forty and fifty butchers, with slaughtermen and dressers, who kill, on an average, from 300 to 400 bullocks, 500 to 700 sheep, and from 50 to 100 calves, weekly. Upwards of 1000 sheep have been known to be killed here in a week.

WHITECHAPEL MARKET,

High Street, Whitechapel. Its principal traffic is in hay, corn, and provender. There is also an extensive range of shambles for the display and sale of meat.

TATTERSALL'S,

Grosvenor Place, approached by a narrow lane, at the side of St. George's Hospital. This celebrated mart for the sale of horses, derives its name from its founder, Richard Tattersall, originally a training groom to the second and last Duke of Kingston, and afterwards owner of the famous race horse, Highflier, the purchase of which laid the foundation of his future fortune. All horses intended for sale must be sent here on the Friday before the day of sale, which is on Mondays throughout the year, and on Thursdays during the height of the London season; Sunday afternoon being the fashionable time for visiting the stables, which are kept in the most admirable order.

Here is a subscription room, attended by all the patrons of the turf; the betting at which regulates the prices throughout the country. Annual subscription, two guineas. Days of meeting, Mondays and Thursdays, throughout the year

CHAPTER XXVI.

THE RAILWAY TERMINI.

We have spoken of the magnitude of the metropolis, of its importance, of its population, and its wealth; but all these give not so vivid an idea of what London truly is, as is furnished by its Railway Termini—those gates of the world!

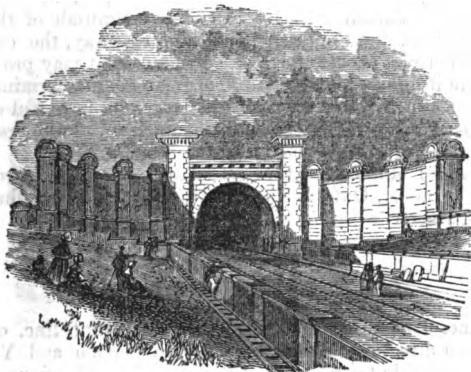


NORTH WESTERN RAILWAY,

Euston Square. This stupendous undertaking, originally called the London and Birmingham Railway, was the first railway station erected in the metropolis, having been completed in 1838. The extensive range of buildings for the immense passenger traffic, is approached through a noble Propyleum, or architectural gateway, having four lodges connected with it, intermediate to which, and in connection with the whole, are large, lofty, and ornamental gates, east by J. J. Bramah. The Propyleum is from the designs of Philip

Hardwicke, Esq., and is a most successful adaptation of the Grecian Doric. The extreme length of the entrance is upwards of three hundred feet, and its total cost was £35,000. The columns of the main entrance are higher than those of any other building in London, measuring from the pavement to the top of the columns, forty-four feet two inches; the diameter at the base being eight feet six inches.

The public hall, erected in 1849, is also from designs by Philip Hardwicke, Esq., and is a noble apartment, one hundred and twenty-five feet six inches in length, sixty-one feet four inches in breadth, and sixty feet in height, having a gallery all round it. The walls are in imitation of granite; the ceiling is panned, deeply recessed, fully enriched, and connected with the walls by boldly designed ornamented consoles. At the northern end of the hall, a bold flight of steps, ornamented with large columns in imitation of red granite, leads to the general meeting room, over the door of which is a sculptured group, by Mr. John Thomas, representing Britannia, with Mercury and Science, on either side. In the angles are eight alto-relievos, by the same artist, symbolizing London, Birmingham, Manchester, Chester, Northampton, Carlisle, Nottingham and Liverpool. On the right of the hall, is the Lost Luggage Office, doorways of the various waiting rooms, and in the centre, a circular refreshment counter.



PRIMROSE HILL TUNNEL.

The general meeting room, is a handsome saloon, forty-five feet wide, and forty feet high, having a coved and panned ceiling. It is calculated to accommodate four hundred persons comfortably.

The board room, adjoining, is thirty-four feet six inches long, by twenty-seven feet two inches wide, wainscotted, adorned with Corinthian columns, and contains an immense map of all the railways under the control of the board. The entire cost of these buildings, was £125,000.

The Booking Offices are on either side of the hall, one fifty-six feet by thirty-nine feet ten inches; the other, sixty feet by forty feet six inches, each having a domical sky-light, twenty-eight feet in diameter. There is a gallery round each office.

The extensive station at Camden Town, one mile from Euston Square, is used for the accommodation of the heavy goods traffic, as also for coals and cattle. Here, likewise, are immense ranges of buildings, used for stabling the numerous locomotive engines, used on this portion of the line.

This company, which is interested, either directly or indirectly, in more than twelve hundred miles of railway, has stations at every place of importance between London and Aberdeen; the most noticeable are Harrow, Wolverton, Rugby, Coventry, Birmingham, Crewe, Chester, Manchester, and Liverpool.

GREAT WESTERN RAILWAY,

Præd Street, Paddington, about five miles from the Bank. This grand undertaking, projected by Mr. Brunel, on the principle of the broad gauge, to form a communication with the great towns of the west of England, was opened, for short distances, in June, 1838; and to Bristol in January, 1841. From the magnitude of the engineering operations, and the great breadth of roadway, the expense of its construction was enormous; a circumstance that may probably account for the insignificant appearance of their London terminus, which is totally beneath the pretensions of this large and powerful company, in marked contrast with the noble and important buildings of their great rival the North Western.

The principal stations of this company, and those in connection with it, are Windsor, Oxford, Swindon, Gloucester, Cheltenham, Bath, Bristol, and Exeter.

GREAT NORTHERN RAILWAY,

Maiden Lane, King's Cross. This highly important line, originally projected as a direct communication between London and York, and the most considerable towns on the Great North Road, after surmounting the most determined opposition from the old established companies, is now rapidly approaching completion. That portion of the way between London and Peterborough, was opened in 1850, and the site for the terminus at King's Cross, cleared for the erection of the necessary offices. At present the trains depart from a temporary station, in Maiden Lane, which on the completion of the intended buildings, will be used as the Goods Station.

The principal stations on this line, are those of Royston, Huntingdon, Peterborough, Boston, and Lincoln; and in connection with other lines, all the most important towns of the north.

EASTERN AND NORTH-EASTERN COUNTIES RAILWAY,

Shoreditch. The spacious and handsome terminus of these companies, in the Italian style of architecture, was erected in 1843, and is an important ornament to this portion of the metropolis.

These lines, which have obtained an unenviable notoriety, are connected at starting from Shoreditch, but on reaching Stratford, diverge, the one proceeding to Colchester and Ipswich, the other to Cambridge and Norwich. They are now under one management, although originally two distinct lines.

The most important stations are those of Newmarket, Cambridge, Wisbeach, Peterborough, Ely, Norwich, and Yarmouth.

BLACKWALL RAILWAY,

London Street, Fenchurch Street. This railway, projected for the purpose of affording quick and easy access to the East and West India Docks, and the densely populated eastern districts of London, is four and a half miles in length, having its terminus at Brunswick Wharf, Blackwall; it is built upon brick arches, the greater portion of the way, and was remarkable until within a very recent period, from the fact of the carriages being propelled by an endless metal-wire rope, worked by means of stationary engines, at the Minories and Blackwall. This mode of transit being found too expensive, and liable to constant interruptions from breakage, it was abandoned in 1849, and the trains are now worked by ordinary locomotive engines.

Some idea may be formed of the value of the property through which this line passes, from the circumstance that the portion between Fenchurch Street and the Minories, four hundred and fifty yards in length, cost £250,000.

Steam Boats in connection with this line, leave the Brunswick Pier, Blackwall, for Woolwich and Gravesend, every half hour, or oftener, during the summer season.

GREENWICH RAILWAY,

Tooley Street, London Bridge. This line, the construction of which was commenced in 1834, is remarkable as standing upon one continuous series of brick arches, extending in a direct line to High Street, Deptford, from which place it is continued, with a slight curve, across the Ravensbourne river, to its terminus, a short distance from the church of St. Alphege, Greenwich.

Since its original formation, the viaduct has been considerably increased in width, for the purpose of affording accommodation to the Brighton, Dover, and North Kent lines, which use that portion of the

road for their approach to the London Bridge terminus, where each company has distinct station accommodation.

Greenwich Fair—the Saturnalia of London—is held on the first three days in Easter and Whitsun weeks, and is easily reached by this railway, trains running every ten minutes, until a late hour.

NORTH KENT RAILWAY,

Tooley Street, London Bridge. This company, whose offices form part of the numerous incongruous buildings known as the London Bridge Railway Station, uses the Greenwich Railway for about two miles, whence it diverges to the right, and passes under Blackheath by a spacious tunnel. There is also a terminus belonging to this company, at the Bricklayer's Arms, Dover Road.

The most important stations on this line, are those of Blackheath, Woolwich, Gravesend, Rochester, and Chatham.

CROYDON AND EPSOM RAILWAY.

Tooley Street, London Bridge. This short line was opened to Croydon, June 1st, 1839, and by an extension to Epsom, in 1848, thus affording easy access to the countless thousands who throng the Downs of Epsom on its memorable Derby Day.

It was on this line that the Atmospheric system was tried, but, after a ruinous outlay, abandoned.

BRIGHTON AND SOUTH COAST RAILWAY,

Tooley Street, London Bridge. This line, projected by Sir John Rennie, in 1836, after a parliamentary contest unexampled for its fierceness and costliness—the law expenses having been nearly £200,000—was commenced in 1838, under the direction of Mr. Rastrick, and opened in September, 1841.

The trains of this company run over the rails of the Greenwich and Croydon companies to Croydon, at which point their own works commence. A new and commodious station is now in course of erection at London Bridge, for the accommodation of their vastly increasing traffic, which, through the adoption of a liberal system of cheap excursion trains, has rendered this line a great boon to the industrial classes, by enabling them, at a trifling charge, to enjoy the luxury of pure air, and the invigorating sea-breezes.

The most important stations are those of Beigate, Hastings, Brighton, Worthing, and Portsmouth.

SOUTH EASTERN RAILWAY,

Tooley Street, London Bridge. This is essentially a pleasure line, having its terminus at Dover, from which port, and Folkestone Harbour, steam-boats are in daily communication with Calais and Boulogne.

This company travels over the lines of the Greenwich, Croydon, and Brighton companies, as far as the Reigate junction, at which point their own works commence, which were completed and opened throughout, in February, 1844.

The principal places possessing peculiar attractions for excursionists, and easily reached by this railway, are Penshurst, the ancient residence of the Sydneys; Hever Castle; Tunbridge Wells, and its mineral waters; Knowle, with its old park, and fine picture gallery; Canterbury, with its cathedral; Ramsgate; Margate; Folkestone; and Dover.

The engineering works, beyond Folkestone where this line touches the coast, are of the most stupendous nature, consisting of tunnels, sea walls, and excavations, of a highly interesting character.

SOUTH WESTERN RAILWAY,

Waterloo Road. This important and interesting line, which for some years had its terminus at Nine Elms, Vauxhall, was, in 1848, by means of its extension to the Waterloo Road, made much more available for the pleasure-seeker, and the man of business, and a proportionate increase of the passenger traffic has been the result. It is intended to erect spacious and convenient offices for this company, on a large plot of ground, having a frontage in the York Road, the present buildings being only of a temporary nature.

This is one of the principal lines for pleasure traffic out of the metropolis, as by its means, visitors can be quickly and cheaply conveyed to the delightful horticultural gardens at Chiswick; the noble botanic gardens at Kew, with its magnificent conservatory; to Richmond, with its charming park and scenery; to Hampton Court, with its once Royal palace, its extensive picture gallery, and delightful gardens, with the glorious avenue of chestnut trees in Bushy Park, when in blossom, a sight, the beauty of which is unequalled; and Windsor, with its noble park, and truly regal castle, the only really kingly residence in England.

The most important stations of this company, are those of Kew, Richmond, Hampton Court, Windsor, Guildford, Farnham, Southampton, Portsmouth, Gosport, Salisbury, and Winchester. The Isle of Wight, with Osborne House, the marine residence of Her Majesty, is also reached by means of this line.

We strongly advise parties reaching London by a late train, to proceed at once into the Strand, in the neighbourhood of which will be found numerous highly respectable hotels.

CHAPTER XXVII.

HOTEL AND TAVERN ACCOMMODATION.

Whoe'er has travell'd over life's dull round,
 Where'er his stages may have been,
 May sigh to think he still has found
 The warmest welcome is an inn.—SHENSTONE.

London, profuse in every thing, is replete with accommodation for the stranger, and occasional resident. Here the man of fortune may dwell in a style of princely grandeur; and here also, strange, but true, the less prosperous individual may live on less money than in almost any other part of the kingdom, so varied is the nature of the accommodation and the style of charges.

Strangers who arrive in London by a late train, or by steam boat, unless they are previously provided with accommodation, through the agency of a friend, will find it the most convenient and economical mode, to proceed at once to one of the nearest respectable hotels or taverns for the night, of which there are several in the immediate vicinity of the Railway Termini. They will then be able, the following morning, to make such enquiries as may be necessary, and proceed to that part of the metropolis the most convenient for them, and where they may make such arrangements as the length of their intended stay in London may require, if their stay is intended to be short, a central situation near to Charing Cross will be found the most convenient.

It will invariably be found to be the case, that the more respectable the house at which the traveller stops, the greater comfort will he enjoy, while the viands are frequently of a superior order, the charges will be found equally moderate in proportion to the accommodation afforded.

We shall now proceed to notice briefly, some of the more important features in hotel and tavern accommodation, which distinguish the metropolis, merely premising, that the nature of our work prevents us from attempting any thing like a detailed account of so extensive a subject.

HOTELS.

In all the principal hotels, inns, and boarding houses, visitors may, as inclination prompts them, reside either in private apartments, or mix with the general company. Many of the hotels at the West-end, as the Clarendon, New Bond Street; Mivart's, Brook Street and Davies Street, Grosvenor Square; Fenton's, St. James's Street; and Wright's, Down Street; are of a magnificent description; and afford residences to dignitaries of the highest rank, during transitory visits. The rate of charges at such establishments, is of course high, but fully warranted by the nature of the entertainment provided.

In and about Covent Garden are several highly respectable hotels, for families and gentlemen, as the Old and New Hummums; the Bedford; the Tavistock; and Richardson's Hotel; the last, celebrated for its wines.

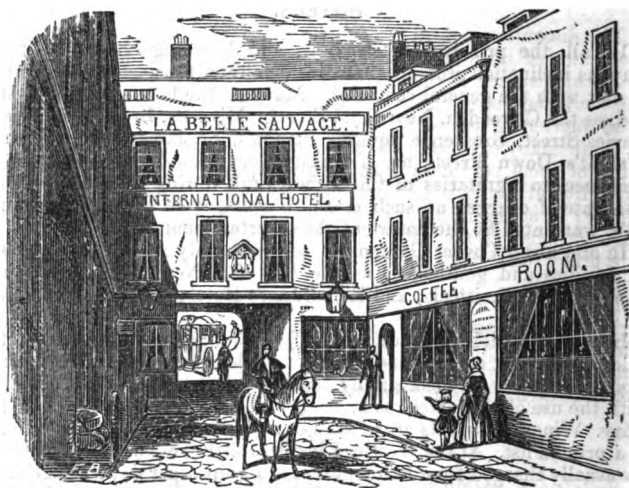
In the city hotels, the accommodation afforded is equally respectable, though not on so grand a scale, and their charges are far more moderate; many of them supply bed, breakfast, dinner, and supper, with the use of the coffee-room, at all times, for six or seven shillings a day. Wines and spirits are always charged for separately, according to a printed list. At the West-end hotels, a sitting room and bed room, are usually charged from half a guinea to a guinea per day; sometimes double that sum, or even more. It is always desirable, at hotels, inns, &c., by calling for the bill on the earliest suitable occasion, to ascertain the rate of charges. These are exceedingly various; but the following may give some idea of them:—

	s.	d.		s.	d.
Breakfasts are charged from . . .	1	6	to	6	0
Dinners	2	6	"	14	0
Tea or Coffee	1	6	"	3	0
Beds	1	6	"	5	0

The waiter and chambermaid generally expect about a shilling a day, and the boots, sixpence.

TAVERNS

In and about the metropolis are various large and highly respectable taverns, at each of which gentlemen are lodged in a comfortable manner; but they are principally designed for accommodating dinner and festive parties. Among the most important of these may be mentioned the City of London Tavern, Bishopsgate Street, celebrated for the numerous public meetings and charitable dinners held there; the Albion, Aldersgate Street—the head quarters of the booksellers; the Thatched House, St. James's Street; Freemason's Tavern, Great Queen Street, Lincoln's Inn Fields; the British Coffee House and Tavern, Cockspur Street; and the London Coffee House and Tavern, Ludgate Hill.



LA BELLE SAUVAGE INTERNATIONAL HOTEL,

Ludgate Hill. This celebrated hotel, so famous in former days, as one of the principal Coaching Houses in London, the etymology of the name forming a fruitful theme of enquiry from the time of Addison to the present day, having recently come into the possession of a new and spirited proprietor, he has resolved that its old fame shall be perpetuated; and in accordance with the new demands of the present age, has determined to devote its commodious premises into a large International Hotel, capable from its capaciousness of affording accommodation, equal in extent to any other hotel in the metropolis.

The object aimed at by the proprietor of this establishment is to furnish to the stranger of all nations, adequate and highly reasonable accommodation; and taking into consideration the number of the industrial classes, who are expected in London, during the ensuing summer, he has made such arrangements as will enable him fully to meet the views of that important section of society.

By conducting this hotel upon such principles, a national want will be supplied, a vacuum long complained of, be filled up, and a place provided, where men of every country, clime, tongue, and politics, may assemble, in the friendly spirit of international reciprocity.

Omnibuses pass and re-pass every five minutes to all parts of the metropolis, and its vicinity, thus affording the greatest facilities to the visitor. Proprietor, Mr. J. Thorburn.

RAILWAY HOTELS.

The discontinuance of the coaching system, consequent on the introduction of railways, has produced a very marked change, not only in the appearance of the streets of London, but in the appointment of the numerous inns, once so famous throughout the country, as the head quarters of provincialists.

While many of those houses have sunk into comparative obscurity, a few of them yet retain their ancient prestige, being still conducted on a liberal scale, combining comfort and economy in an eminent degree; in addition to these old established houses, there have sprung up near most of the railway termini, one or more hotels, of first-rate pretensions, and in which the casual visitor will find every accommodation.

The most important hotels of this class, are the Euston and Victoria, Euston Square; the Golden Cross, Charing Cross; the Clarence, Aldersgate Street; the Bull, Aldgate; and the Spread Eagle, Gracechurch Street. At Salter's Hotel, Victoria Street, Snow Hill, excellent accommodation may be had, coupled with moderate charges.

COMMERCIAL BOARDING HOUSES.

For the accommodation of those whose habits or inclination lead them to prefer greater privacy than an hotel affords, will be found numerous establishments of a highly respectable character, and, in general, conducted on excellent principles.

These houses are much frequented by commercial gentlemen, who visit London for a few days, for business purposes, and are chiefly situated in the neighbourhood of Cheapside. Mrs. Randalls's, King Street, is a highly respectable house of this class, the accommodation at which is excellent, and the charges moderate.

PUBLIC HOUSES.

These houses, which from the splendour of their fittings up, and the dazzling brilliancy of their appointments, are usually called "Gin Palaces," cannot fail to attract the stranger's notice. In number there is considerably more than five thousand, regularly licenced, besides a great number of other houses, which do not properly come under this designation; as the Alton ale and beer shops.

In some of the largest gin palaces, the exterior and the interior are alike brilliant: on the outside are ranged large and splendid gas lamps, whilst in the interior, elegantly formed branches of pipes descend from the ceiling, or ascend from the counter, and yield a vast number of gas flames; and the bar furniture, such as the counter, and beer and spirit machines, are all of the finest workmanship, and of the highest polish.

Those who wish to taste London porter or stout in perfection, may do so at the Cook Tavern, 201, Fleet Street; the Rainbow, 15, Fleet Street; at the Nell Gwynne Tavern, Bull Inn Court, Strand; and at Blockey's, Jermyn Street.

FURNISHED APARTMENTS.

The great size of the houses, and the high rents required in all the most central parts of the metropolis, for business premises, together with the number of casual visitors always in London, has induced a very extensive practice among the occupants, of letting furnished apartments, which may be obtained in one or more floors, at prices varying at from one to five guineas a week, according to the situation and nature of the accommodation afforded.

There are also numerous streets at the West-end, and near important thoroughfares, in which the majority of the inhabitants live by letting furnished apartments, and it not unfrequently happens that the apparent owner of an excellent house, submits to the utmost inconvenience, usually residing in the basement, whilst the entire upper portion of the house is let handsomely furnished, in suites of one or more floors.

At the West-end, in nearly all the streets of the district known as May Fair, bounded on the south by Piccadilly, and on the east by Bond Street, furnished apartments may be had at prices varying from three to ten guineas a week; these apartments are generally let through the medium of respectable house agents, who receive a commission for their trouble, and who are able to furnish every particular as to the nature of the accommodation, and the respectability of the parties—a point of considerable importance to the stranger.

In Charter House Square, in the neighbourhood of Holborn, and in most of the bye-streets leading from the Strand to the river, similar accommodation may be met with, at a more moderate rate, and from the close proximity of the latter to the theatres, the Houses of Parliament, the National Gallery, and other public places, will be found very convenient to those making a short stay in London. The prices of apartments varying according to the accommodation provided, at from one to four guineas a week; as highly respectable houses of this class, we may name Mrs. Kent, 32, Norfolk Street; Mrs. Russell, 33, Craven Street; and Mr. Thomson, 26, Bartlett's Buildings, Holborn Hill

DINING HOUSES.

The habits of a large portion of the Londoners, the majority of whom are employed in business, and whose avocations prevent them from dining at home with their families, has called into existence a very nu-

merous class of dining houses, in and near all the leading thoroughfares, in which for a small sum a good dinner may be had.

At most of these establishments, hot joints, in great variety, are served up daily, from one till six o'clock : the prices of each article are affixed to a bill of fare, which is constantly varied.

At many of the most respectable taverns, ordinaries are held daily, at one shilling and sixpence each. At the Salutation, Newgate Street, at two and five o'clock, a most excellent dinner may be had ; the high respectability of its frequenters, and the excellence of the viands provided, place this house at the head of its class.

CHOP HOUSES,

These are a class of houses much frequented by lawyers and men of business, at which only steaks, chops, kidneys, and sausages, with potatoes are dressed. The most noticeable of which, are the Rainbow, 15, Fleet Street ; Dollamore's, the Cheshire Cheese, Wine Office Court, Fleet Street ; the Cock, 201, Fleet Street, also celebrated for its stout and oysters ; and Joe's, Finch Lane, Cornhill.

A-LA-MODE BEEF, AND BOILED BEEF HOUSES.

The most noted of these establishments, which are celebrated for the excellent quality of their articles, and the cheap rate at which a good dinner may be obtained, are Balls's, King Edward Street, Newgate Street ; Wilkinson's, Gracechurch Street ; Alexander's, Tichborne Street ; and Williams's, Old Bailey.

COFFEE HOUSES.

If the numberless coffee-rooms abounding in London, those of a higher grade, will bear comparison with the hotels and club houses for respectability, comforts, and even luxuries. Some assume a mercantile character, having emerged from original insignificance, to become the rendezvous of merchants, as Garraways, the Jerusalem, and the Jamaica coffee-rooms, in Cornhill ; Deacon's, in Walbrook ; and Peel's, in Fleet Street. The first mentioned claim a superior title to that of coffee-houses, being in fact like Lloyd's—commercial rooms, open expressly for the transaction of a varied description of business : thus, the Jerusalem is a well known arena for shipping business ; Garraway's, for public sales of imports ; whilst Deacon's and Peel's, are principally known as advertisement media, and for the means of access they afford to files of newspapers, whether colonial, foreign, metropolitan, or provincial journals.

There are also a very numerous class of Coffee Houses, of a much more humble, though of a highly useful nature, at which cups of ready-made tea and coffee, with slices of dressed meat, may be obtained at very moderate prices, and where all the most important London newspapers may be seen. These houses, which are chiefly resorted to for breakfast, and in the evening, have had a very beneficial effect on the habits of the industrious classes, whose circumstances prevent them from taking their meals at home. The refreshments at the more respectable of these houses, are served in stylish China ware, by genteel, and well-conducted waitresses, who expect a gratuity of one penny.

CIGAR DIVANS,

Are essentially coffee houses, but they are of a distingué character, expensive in their charges, and more studied, elegant, and luxurious in their appointments and conveniences; the most important of which are the two following:—

REIS'S CIGAR DIVAN, 101 and 102, Strand, opposite Exeter Hall, consists of a spacious room, fitted up in a style of Oriental splendour, and at night brilliantly illuminated. Here may be had all the London newspapers, magazines, and periodicals.

KILPACK'S CIGAR DIVAN, 42, King Street, Covent Garden. A noble and capacious room, fitted up with great taste, and conducted on a similar plan. American Bowling Alleys, and Billiards, have recently been introduced here.

OYSTER ROOMS.

The most important of these rooms are principally in the neighbourhood of the theatres, and being generally conducted by respectable persons, enjoy a considerable share of public patronage. Excellent oysters may be had at Dyer's, or Quinn's, in the Haymarket; Lynn's, 70, Fleet Street; Pim's, in the Poultry; and at the Whistling Oyster, Vinegar Yard, opposite Drury Lane Theatre.

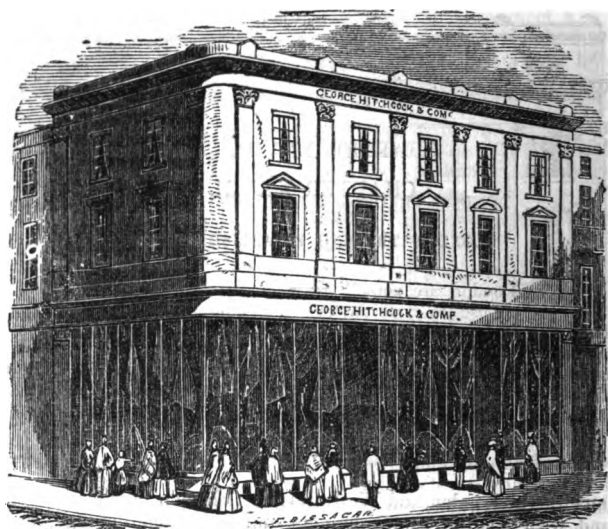
CHAPTER XXVIII.

LONDON TRADING ESTABLISHMENTS.

The shops of London are among the most suggestive of all subjects for reflection, if we choose to carry the eye of the mind a little beyond the mere external appearance of the commodities displayed therein, and think of the productive and commercial agencies by which those commodities have been placed at our disposal.—Dodd.

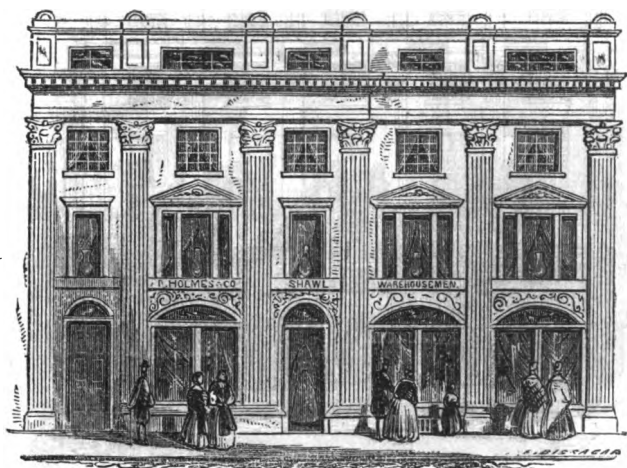
The cities of London and Westminster, with their populous suburbs, abound with trading establishments, unequalled in any age, or by any nation; it is therefore our intention, in the present chapter, to notice some of the most extensive establishments which distinguish the metropolis, and which from their commercial magnitude, or architectural importance, may justly be considered as an important feature of "London as it is to-day." "If I were to pass the remainder of my life in London," says Southey, in his 'Letters of Espriella,' "I think the shops would always continue to amuse me. Something extraordinary or beautiful is for ever to be seen in them. In one window you see the most exquisite lamps of alabaster, to shed a pearly light in the bed chamber, or formed of cut-glass, to glitter like diamonds in the drawing room; in another, a convex mirror reflects the whole picture of the street, with all its moving swarms, or you start from your own face, magnified to the proportions of a giant. Here a painted piece of beef swings in a roaster, to exhibit the machine that turns it; while another window displays every sort of artificial fly, for the angler. And thus is there a perpetual exhibition of whatever is curious in nature, or art, exquisite in workmanship, or singular in costume; and the display is perpetually varying, as the ingenuity of trade, and absurdities of fashion are ever producing something new."

It is sufficient to glance at St. Paul's Churchyard, Ludgate Hill, Regent Street, and other similar localities, to be at once convinced that this is undoubtedly an age of surpassing energy and enterprising speculation; and that the Great Industrial Exhibition, is but the necessary and inevitable adjunct to the present, and the herald and forerunner of a yet more extended and honourable era of trade.



MESSRS. GEORGE HITCHCOCK & Co.,

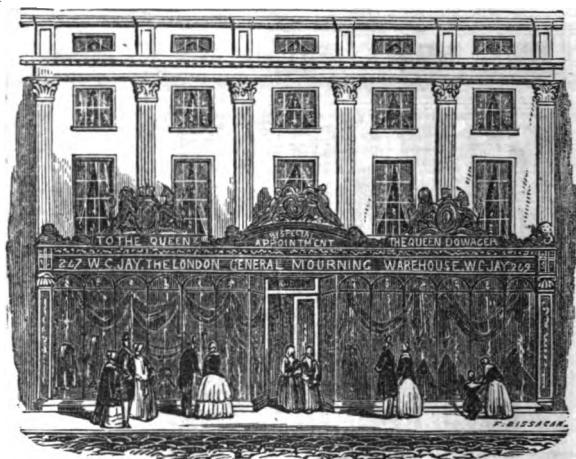
Silk Mercers, Linen Drapers, Haberdashers, and Carpet Manufacturers, 72, 73, and 74, St. Paul's Churchyard. and 46, Paternoster Row. The first object of attention to the stranger in London, is the magnificent Cathedral of St. Paul's, and no person can visit that noble edifice, without being struck with the endless throng of life, which the immediate vicinity presents. In St. Paul's Churchyard, the elegant and tastefully disposed shops, and the well-dressed people thronging every avenue, naturally attract the visitor's attention, and impel him alike to wonder and admiration. By far the most important and commanding of the business premises, is the extensive establishment of Messrs. George Hitchcock and Co., situated on the north-west of the cathedral, and which commands attention from its vast size, architectural beauty, and rich display of elegant and tasteful articles, with which the plate-glass windows (the largest in extent in London), are so profusely decorated; exhibiting rich silks from Lyons, and Spitalfields; superb velvets from Genoa; Shawls from China, France, and Paisley; ribbons from Paris, and Coventry; delicate laces from Valenciennes, Honiton, and Buckinghamshire; and carpets from Kidderminster, Brussels, and the more costly looms of Axminster. Capricious indeed must be the fancy of the fair visitor, who, whatever may be the nature of her wants from these vast and varied stores, cannot gratify her every wish.



MESSRS. JAMES HOLMES & Co.,

Shawl manufacturers, 171, 173, and 175, Regent Street. This by far the most important and palatial in its appearance, of any of the streets of London, and within whose limits the costliest merchandize, from every quarter of the globe, are collected, boasts some of the most elegant and distinguished trading establishments in the metropolis; foremost amongst which may be named that of Messrs. James Holmes & Co., the eminent shawl manufacturers, whose handsome and spacious premises have long been celebrated as unquestionably the most elegant establishment in this quarter of the metropolis. Here every thing is of the most choice and attractive character; marble pillars supporting the roof, plate-glass mirrors lining the walls; Turkey carpets, covering the floor; elegant Chinese vases adorning the windows, whilst handsome chandeliers shed their pearly light around, all denoting the opulence of wealth, and the refined taste of the proprietor; yet, whilst the wealthy and titled lady may here purchase the choicest three hundred guinea shawl, from Kashmere, or the costly and delicately embroidered scarf, from China, those ladies moving in a humbler sphere, may also meet with articles of first rate quality suited to their means, and with such polite attention, as constant intercourse with the elite, only can induce.

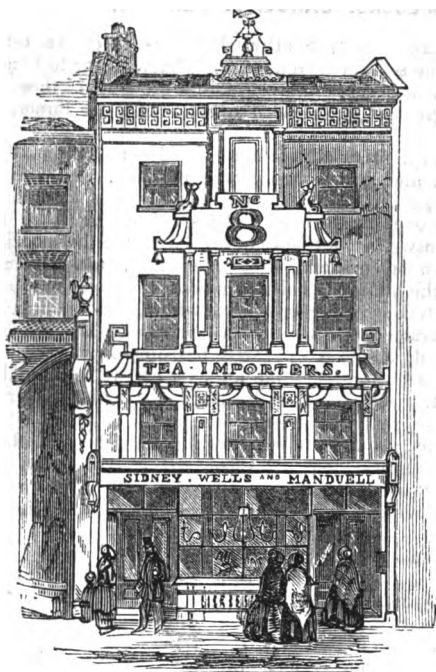
In the centre of the floor is placed an elegant polished steel stove, with lacquered ornaments, unequalled for the beauty of its form, and excellence of its workmanship, giving to the interior a warm and cheerful aspect, in unison with all around.



MESSRS. W. C. JAY & CO'S

Mourning Warehouse, 247 and 249, Regent Street. This extensive establishment, the sober hue of its decorations, contrasting in a striking manner, with the gay and cheerful aspect of those by which it is surrounded, must at once attract the attention of the most casual observer, and induce him to desire to know something of the nature of its business.

The great inconvenience of having to resort to separate establishments, for the articles necessary on occasion of persons requiring mourning, induced the proprietors of this establishment to devote the whole of their large resources to supply a desideratum; that had so long been needed, and in order to secure attention, the nature of the decorations were made to correspond with the business transacted. Here may be had every variety of mourning attire, from that which heart-felt affection dictates for the loss of a fond parent, or dearly-beloved relative, to the slight token which friendship or fashion demands, in the newest and most approved material and style, and at a few hours notice; and when we consider that on occasions of Court mourning, or the occurrence of death in any of the higher circles, how great is the number of persons, who thereby require complimentary mourning, the convenience and utility of this admirably-conducted establishment, under the immediate patronage of Her Majesty, the elegance of its salons, for the exhibition of Millinery, forming the great attraction of the season, the excellent quality of the articles sold, and the polite attention of the proprietors, at once accounts for its great importance and complete success.



MESSRS. SIDNEY, WELLS, & MANDUELL,

Tea Dealers, 8, Ludgate Hill. Among the various mercantile establishments which crowd this vast metropolis, those devoted to the sale of the fragrant Chinese leaf, are both numerous and conspicuous.

Tea has long been deservedly held in high estimation, but it was not until recent years, when the salutary principles of temperance had produced a marked influence on society, that its consumption increased in proportion to the population; since 1840, however, we find there has been an increase of sixty per cent. during the last ten years; and the revenue derived from it in 1850, amounted to £5,597,707, exceeding by upwards of £200,000 the entire proceeds of the income and property tax.

Mr. Sidney, the alderman of London, and M.P. for the town of Stafford, is the senior partner in this establishment; his well known character, and the untiring energy of his partners, is a sufficient guarantee, that business is here conducted upon honourable and liberal principles.

D d

MESSRS. BARCLAY. PERKINS, & CO'S

Brewery, Park Street, Southwark. This extensive establishment, situated on the southern banks of the Thames, near to London Bridge, is the largest brewery in the world, and the chief of those which have made this great city the head quarters of malt liquor, as well as civilization.

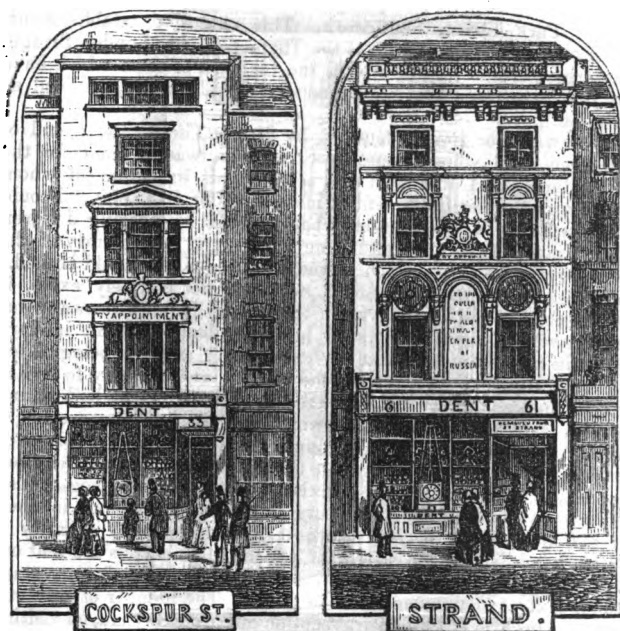
The brewery, originally founded by Henry Thrale, the friend of Dr. Johnson, and whose house at Streatham, was a home for the Doctor, during his lifetime, was sold by his executors (of whom Johnson was one) for the benefit of his widow, for £135,000. "I could not," says Boswell, "but be somewhat diverted by hearing Johnson talk, in a pompous manner, of his new office, and particularly of the concerns of the brewery, which it was at last resolved should be sold." Lord Lucan tells a very good story, which, if not precisely exact, is certainly characteristic; that when the sale of Thrale's brewery was going forward, Johnson appeared bustling about, with an inkhorn and pen in his button-hole, like an exciseman; and on being asked what he really considered to be the value of the property to be disposed of, answered, "we are not here to sell a parcel of boilers and vats, but the potentiality of growing rich, beyond the dreams of avarice." Johnson, when on his Tour to the Hebrides, in 1773, boasted that Thrale "paid £20,000 a year to the revenue, and that he had four vats, each of which held 1,600 barrels—above a thousand hogsheads." There are now one hundred and seventy-two vats, varying in their contents, from 3,500 barrels, down to 500. The usual quantity of stock on hand, is 350,000 barrels, of which, 1,000 barrels are sent out daily, employing in their transit, 160 horses,—each of an average value of sixty-five guineas—and 78 drays. The number of men employed by this firm is 400; their reception of Baron Haynau, on visiting the brewery, will long be memorable.

The buildings extend over ten acres, and contain within that space, twenty-five malt bins, each holding 1,000 quarters, which is ground at the rate of 120 sacks per hour, and raised by machinery a height of sixty-five feet into the mash tuns, of which there are three, each capable of holding 140 quarters. After mashing, the liquor is drawn off into five coppers, each holding 330 barrels, and one ton of hops. There are also two coolers, in the area of each of which, 800 barrels may be cooled, and the fermenting squares hold 1,500 barrels.

The quantity brewed in 1826, was 380,180 barrels, upon which a duty of ten shillings the barrel—£190,090 was paid to the revenue; in 1849, the malt consumed amounted to 115,542 quarters.

The other great breweries, are those of Meux & Co., Tottenham Court Road; Combe, Delafield, & Co., Castle Street, Long Acre; Whitbread & Co., Chiswell; Truman, Hanbury, & Co., Brick Lane, Spitalfields; Reid & Co., Liquor Pond Street, Gray's Inn Road; Goding & Co., Belvidere Road, Lambeth; Calvert & Co., 89, Upper Thames Street; and Elliot & Co., Pimlico.

Admission to inspect any of the above breweries, may be obtained through an introduction from their respective customers.

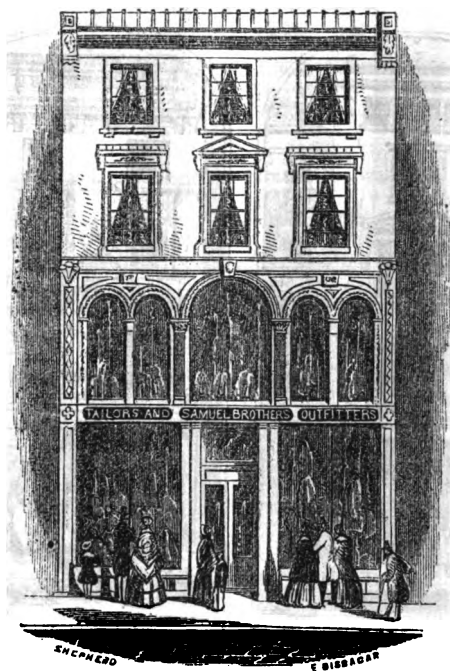


MR. E. J. DENT,

Watch, Clock, and Chronometer Maker, by appointment, to Her Majesty the Queen, H.R.H. Prince Albert, and H.I.M. the Emperor of Russia, 61, Strand, and 33, Cockspur Street. The great importance of correct time has long been of paramount necessity to the commercial world, and since the introduction of railways, punctuality is essentially requisite.

Mr. E. J. Dent, whose establishments we have selected for illustration, has long been celebrated for the accuracy of the rates of his chronometers, he having received the first premium for the performance of the BEST chronometer ever tried, by order of the Lords of the Admiralty; as also the Gold Medal of the highest order of merit, from H.I.M. the Emperor of Russia, against eighty-six competitors. He is now equally celebrated for the superiority of his turret-clocks. Amongst many erected by him within the last few years, we may mention that in the tower of the Royal Exchange.

Mr. Dent has likewise a branch establishment situated at No. 34, Royal Exchange.

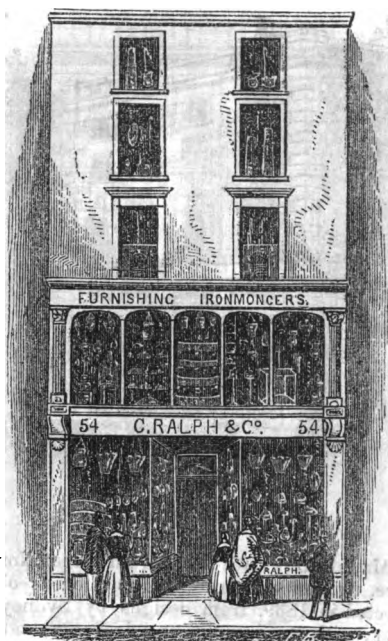


MESSRS. SAMUEL. BROTHERS.

Tailors and Merchant Clothiers, 29, Ludgate Hill. There is probably no class of establishments in the metropolis that more strikingly illustrate the magnitude and importance of retail trade, than those of the merchant clothiers—truly may they be so named, when we consider the vastness of their operations, the quantity of materials used, and the number of hands constantly employed by them.

Foremost amongst this class we have selected the above eminent firm; not alone for their style of business, which has for some years secured for them a very large amount of patronage, but also for the chaste and elegant elevation of their establishment, rebuilt in 1850, from designs by Mr. Bial, who has shewn much taste in combining, in one pleasing composition, the ground and first floors, forming as it does, a highly ornamental object in this densely crowded thoroughfare.

The spacious show room, in the centre of which is a light, ornamental gallery, is devoted to the display of a large and varied assortment of gentlemanly attire, of the newest and most fashionable style.



MESSRS. C. RALPH & Co.,

Furnishing Ironmongers, 54, Cheapside. The great importance which an Englishman attaches to his fireside comforts, naturally induces us to look with considerable interest on those establishments devoted to the display and sale of articles conducive to that purpose; some of which, from the variety and profusion of their contents, form highly interesting objects in the street architecture of the metropolis.

The extensive premises in the occupation of Messrs. C. Ralph and Co., possess an architectural elevation at once novel and commanding, and by the skilful adaptation of the principal floor for a show room, give an increased importance to the front, in striking contrast to the houses by which it is surrounded.

In the spacious show rooms of this establishment, which are literally crowded, from the basement to the attic, will be found every description of plain and ornamental metal-work, from the humble kitchen range to the costly and elegant polished steel grate; richly enamelled door furniture, and elaborate window cornices; as also lamps of every size and form, together with every article which can add to the ornament, or increase the comfort of the domestic hearth.

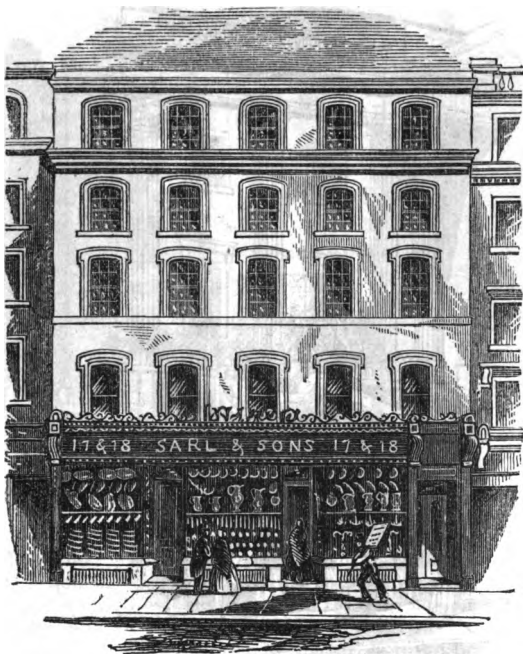


MR. C. F. BIELEFELD'S

Papier Mache Manufactory, 15, Wellington Street North. This commanding edifice, from its situation, a conspicuous object from the Strand, was erected in 1839, from designs by Sydney Smirke, Esq. It is of red brick, with stone quoins and dressings, and independently of its mass and loftiness, its colour naturally attracts attention.

Papier Mache, has, through the spirited exertions and refined taste of Mr. C. F. Bielefeld, been brought to the highest degree of perfection. This highly useful, ornamental, and durable material, is now applied to an infinity of uses, for which wood, stone, or stucco, were previously employed. It is applied with equal success to either internal or external decorations, enriching the drawing room of the wealthy, or ornamenting the business premises of the tradesman. By its introduction an impetus has been given to the light and graceful style of decoration of the period of the Renaissance, and another source of gratification afforded to the lovers of art, for which the spirited proprietor is deserving of the highest praise. This manufacture is entirely different from every thing else in this or any other country; and the ingenuity of resource, and spirit of enterprise with which its wants are met, and its progress sustained, do infinite honour to the originator and proprietor; to whom also the public are indebted for another valuable invention, the purpose of which is the production of an elegant picture frame, for less than half the usual cost.

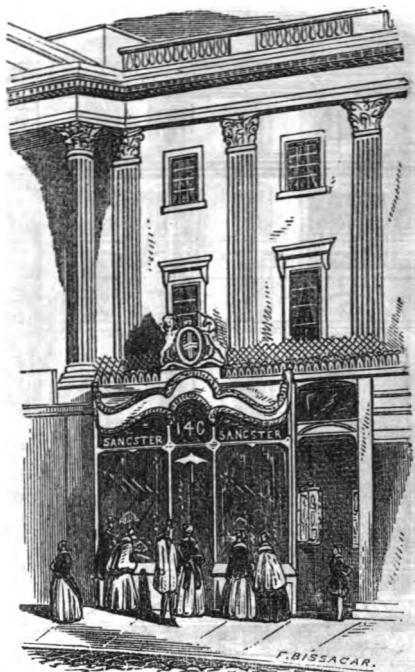
The productions of Mr. Bielefeld have obtained the exalted patronage of Her Majesty, H.R.H. Prince Albert, and the Commissioners of Woods and Forests.



MESSRS. SARL & SONS,

Gold and Silversmiths, 17 and 18, Cornhill. The rich display of costly productions, with which the numerous shops of the Gold and Silversmiths are so profusely stored, cannot fail to command the attentive admiration of the visitor; the variety and novelty of the articles, the beauty of their workmanship, and the profusion of wealth displayed, alike attract the eye and dazzle the imagination.

Situated in Cornhill, one of the most important thoroughfares of the city, in close proximity to the Royal Exchange, and long celebrated as the chief mart of the Goldsmiths, the establishment of Messrs. Sarl and Sons, from its magnitude, justly claims attention; the stock of gold and silver watches, by the most eminent makers, the choice and exquisitely beautiful specimens of the jeweller's art, with which it is abundantly supplied, excites and compels our admiration, whilst the extensive collection of articles in Argentine Silver, is unequalled in London, and includes every requisite that can adorn the table of the wealthy and refined; the chasteness of design, the elegance of form, and purity of colour—equalling the finest silver—have created for the productions of Messrs. Sarl and Sons, a reputation unrivalled and unapproachable.

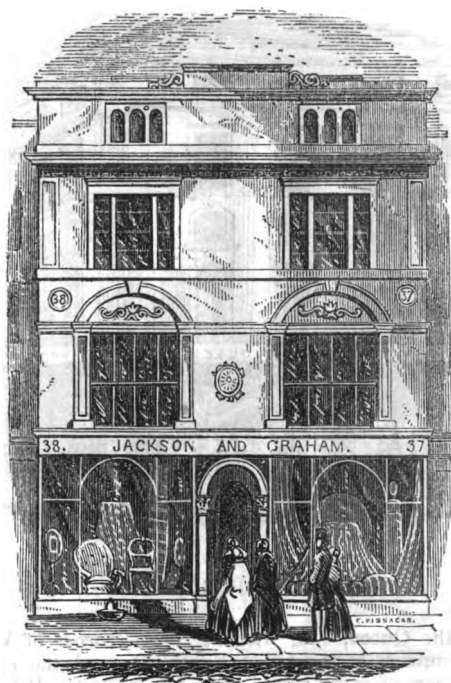


MESSRS. W. & J. SANGSTER,

Parasol and Umbrella manufacturers, 140, Regent Street. There is perhaps no article of fashionable use, of which ladies are more choice in their selection, or which admits of greater variety in the style and quality of the material, than the parasol; originally derived from the East, where it was emblematical of kingly power, on its first introduction, it was only patronized by the higher classes, it is now however of universal use.

Foremost amongst these favourite articles, must be named the Sylphide Parasol, light and graceful as its name implies, it has fully secured the favour of the fair sex, and may now be seen in all the most fashionable drives and promenades in and about London; indeed, such has been the demand for this attractive parasol, that since its introduction, the manufacturers have supplied no less than sixty thousand. The Patentees have just made a very important improvement in this most useful and indispensable appendage to a lady's attire, rendering it still more graceful and convenient.

Messrs. Sangster are also patentees of the much approved Alpaca Umbrella, of which upwards of seventy thousand have been sold.



MESSRS. JACKSON & GRAHAM,

Cabinet Makers, and Upholsterers, 37 and 38 Oxford Street. This extensive establishment, itself a very great ornament to the neighbourhood, has now been conducted by the proprietors for more than fifteen years, with the greatest success, and their progressively increasing business is a sufficient assurance of the estimation in which their establishment is held by their numerous and influential patrons.

In the spacious and elegant show rooms, will be found every description of cabinet furniture, of the most choice and approved design, and the purchaser may here rely on meeting with articles executed with the greatest taste, by skilled workmen, and at the most moderate prices; the proprietors being enabled to ensure these advantages, from the magnitude of their operations, and its attendant advantages.

The carpet manufactory may also be visited with satisfaction, it being the only one in London in which those magnificent fabrics—on the principle of the Gobelin manufactory, at Paris—are executed; whilst the rich and varied collection of bronzes and Porcelain, embracing some of the most magnificent articles ever introduced into England, may be inspected with the highest gratification.



MESSRS. JOHNSON & Co.,

Hatters to the Queen, 113, Regent Street, corner of Vigo Street. The near approach of the Great Exhibition, and the expected influx of strangers of every clime—from "Indus to the Pole"—habited in costumes as various as their countries, has led certain enthusiastic persons to consider the present time as a very desirable opportunity to introduce into our national dress—especially in the article of head-gear—such improvements as should render the hat now worn, more graceful and elegant in its appearance, at the same time that it should impart greater comfort to the wearers.

In connection with this novel view of the benefits that may be expected to result from the Great Industrial Gathering, in Hyde Park, increased importance is given to our large mercantile emporiums, and an additional interest may naturally be expected, in the inspection of the large hat manufactories of this metropolis. We have, therefore, selected the spacious and efficient establishment of Messrs. Johnson & Co., as illustrating this branch of trade, the façade of whose house possesses architectural features of considerable beauty, while in the spacious show rooms, will be found hats of every variety, form, and style, now in use, and of the most approved qualities and latest fashions.

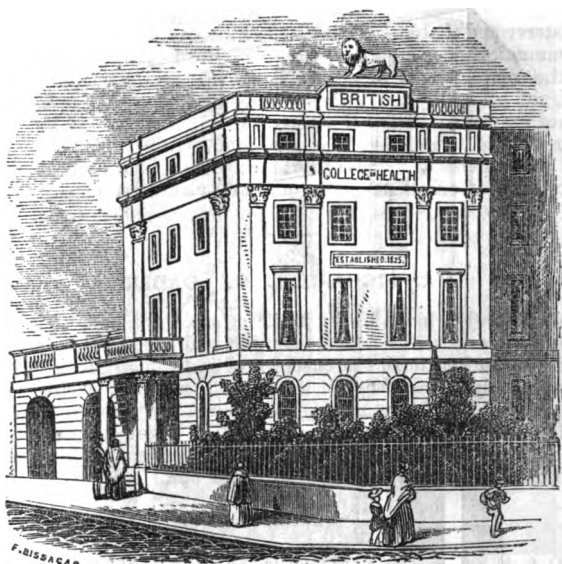


MR. J. SIMNITT,

Boot Maker, 18, Bishopsgate Street Within, opposite Threadneedle Street.

There are few persons, who, on their first arrival in London, have not experienced the inconvenience and fatigue usually produced by the great extent of their walks, so much longer than those to which they have previously been accustomed, and who are not, therefore, fully able to appreciate the ease and luxury of a comfortably fitting boot.

In the establishment of Mr. J. Simnitt, adjoining the Wesleyan Centenary Hall, will be found every description of article calculated from their style and quality, to meet the tastes of all classes of visitors, here will be found displayed the well-polished boot, with arched in-step, pointed toe, and high heel, and named after the great and the noble, as, Wellington, Blucher, Clarence, or Albert; and being situated in the very midst of the most important business portion of the city, it commands and deserves attention.



THE BRITISH COLLEGE OF HEALTH,

Hamilton Place, New Road. Since the introduction of the railway system, and the establishment of three principal railway termini in its immediate neighbourhood, the New Road has become one of the most important thoroughfares in the vicinity of the metropolis, leading as it does, to the Great Northern, the North-western, and the Great Western Railways.

One of the most conspicuous objects in the New Road, is the British College of Health, which is situated at the corner of Argyle Street; it was established in 1825, by the late Mr. James Morison, the celebrated Hygeist, and promulgator of a new system of medicine, known as the vegetable system. The endeavour of the founder to establish a simple and rational system of medicine, met with very considerable success during his lifetime, and the establishment is now conducted by his sons, on the same principles, and with the like results.

In the reception room is a fine bust of the founder of the Hygeian system, by Clint.

MR. JOSEPH LOADER,

Upholsterer and Cabinet Maker, 23, Finsbury Pavement. The line of communication connecting the City Road with the Bank, has, since the completion of Moorgate Street, assumed a more important aspect, and given to the trading establishments on its route, an importance previously denied them. In the establishment of Mr. Joseph Loader, now of twenty-five years standing, will be found a large and varied assortment of articles in the Upholstery and Cabinet Making departments, of excellent quality and first-rate workmanship.

MR. RICHARD A. C. LOADER,

Upholsterer and Cabinet Maker, 24, Finsbury Pavement. That great advantages result to the public, from fair and honourable competition in trade, by calling forth the energies of individuals, is a principle now universally acknowledged; it will not, therefore, excite surprise to find in close proximity, establishments like the present, devoted to the sale of every description of elegant and useful furniture. Here will be found a variety of rosewood furniture of great beauty; as also every kind of Upholstery of the best make and quality.

In Defoe's "Complete Tradesman," written in 1727, we find the following just appreciation of the benefits of trade, and which with but little modification, is equally applicable to our own times: "The people grow rich by the people; they support one another; the tailor, the draper, the mercer, the coach maker, &c., and their servants, all haunt the public houses; the masters to the taverns the servants to the ale-houses; and thus the vintner and the victualler grow rich. Those again, getting before hand with the world, must have fine clothes, fine houses, and fine furniture; the wives grow gay, as the husbands grow rich, and they go to the draper, the mercer, the upholsterer, &c., to buy fine clothes and nice goods; thus the draper, and mercer, and tailor, grow rich too: money begets money, trade circulates, and the tide of money flows in with it; one hand washes the other hand, and both hands wash the face."

CHAPTER XXIX.

THE LONDON PRESS, AND LONDON BOOKSELLERS.

The folio of four pages, happy work!
 Which not even critics criticise; that holds
 Inquisitive attention.
 Fast bound in chains of silence, which the fair,
 Though eloquent themselves, yet fear to break;
 What is it but a map of busy life,
 Its fluctuations, and its vast concerns!—COWPER.

The Daily Press is a mighty political engine, and is no where exercised with so much liberty as in London. Is a deed of heroism performed—in the columns of the press it is held up for admiration and imitation; is an act of injustice perpetrated—it is there exhibited to the public gaze; is an obnoxious law in force—through the agency of the press it is erased from the statute book; does a charitable institution need assistance—through its powerful aid it is speedily obtained. In its columns, too, the gracious words of our beloved Queen are duly chronicled; and the fierce invectives of rival statesmen find an utterance. It is, indeed, the great indicator of public opinion for Great Britain, and her vast and varied colonies. *Junius* observes, with much force, that “they who conceive that our newspapers are no restraint upon bad men, or impediment to the execution of bad measures, know nothing of this country.”

In the present day the English newspapers have extended their circulation and powerful influence through every rank and order of the state; they have generated a new era in the public mind;—have placed political, moral, scientific, and commercial information within the reach of understandings hitherto uncultivated; and have rendered the great mass of Englishmen respectable, for the possession of knowledge, unparalleled in any former state of this island.

There are about ninety daily and weekly periodicals, of all kinds, issued in London; numbers of them addressing particular classes, and these ever on the watch—ever looking out for subjects—ever ready to praise or blame—must exercise an enormous power for good and for evil, on the mental habits of the people; and consequently on

the political well being of the country. It is a power too, which no government can hope to check, or overturn, but with the destruction of the political life, spirit, and liberty of the empire.

THE TIMES,

Printing House Square, Blackfriars. Established 1788. The Times has long enjoyed the proud distinction of being the leading journal in Europe, an appellation to which it is fully entitled, as well from the accuracy and copiousness of its information, as from the vigour and originality of its leading articles, and the unparalleled extent of its daily circulation, now verging on 40,000. From its commencement its course has been one of entire self-reliance and of thorough independence, and it may with truth be said to be the only paper which men of all parties, and of all classes, read and speak of, for although in turn abused by all, it is still read and feared by all.

This celebrated paper, which finds daily employment on the premises for nearly three hundred persons, was the first work ever printed by machinery: The Times of Tuesday, November 29th, 1814, having been the first newspaper printed by steam. A machine has recently been erected, by Mr. Applegarth, which throws off 10,000 sheets an hour. A visit to this establishment will afford high gratification to the admirers of mechanical skill.

In order to give the reader some idea of the commercial magnitude of this establishment, we may state that the taxes paid annually by the proprietors of The Times, amount to rather more than £16,000, for the paper; £60,000 for the stamps; and £19,000 for advertisements; being a total of £95,000 a year; an enormous sum truly, and a highly interesting illustration of the extent to which successful enterprise is taxed, in a country professing to adopt the principles of Free Trade.

The charge for a column of advertisements is £18. and during the railway mania, in 1845, a newspaper and double supplement contained no less than 1706 advertisements.

THE MORNING CHRONICLE,

Strand. Established in 1770. This journal, since its commencement, has always been conducted with great talent; and for some years, when under the proprietorship of the late Mr. Perry, enjoyed a high reputation. On its establishment has been engaged, at various times, intellect of the highest order, including the present Lord Chief Justice of England (Lord Campbell); the late Mr. Sergeant Spankie; the present Australian judge, Mr. Roger Therry, the biographer of Canning; and Mr. Erskine Perry, now the Chief Justice of Madras; for the publication of the admirable series of Letters on "Labour and the Poor," commenced by Mr. Mayhew, and now continued by Dr. Mackay, it is deservedly celebrated.

THE MORNING POST,

Wellington Street North, Strand. Established in 1772; and is the recognised organ of the fashionable world, as also the devoted champion of Protectionist principles. Its circulation is principally amongst the higher classes, whose breakfast table would without its appearance be indeed a blank.

THE MORNING HERALD,

Shoe Lane. Established in 1781. It was long celebrated for the accuracy of its foreign intelligence, and by the piquant style in which domestic—especially police news—was dressed up. In its columns first appeared the celebrated “Mornings at Bow Street.” It is now the organ of the Low Church party, and a staunch advocate for Protection.

THE MORNING ADVERTISER,

Fleet Street. Established in 1793; and is the recognised organ of the incorporated Society of the Licenced Victuallers, by whom it is principally supported. This journal distributes, annually, about £8,000 for charitable purposes, connected with the trade of the founders.

THE DAILY NEWS,

Bouverie Street, Fleet Street. Established in 1846. This the youngest of the daily journals, was started under the auspices of Mr. Charles Dickens, and a host of talent in the Liberal interest. Since its foundation, it has undergone various changes in its management; and is now the recognised organ of the Free Traders, and an able advocate of Parliamentary and Financial Reform. Its anticipation of all colonial news, has secured for it a well deserved triumph.

The establishments of the leading morning papers, are upon a vast and comprehensive scale; the most distinguished literary talent being enlisted in their service; and each having its home and foreign departments, the ramifications of the latter, extending to all parts of the world. From the snows of Ross and Franklin, to the Cape of Good Hope, and from China to Peru, its arms are stretched out to comprehend the whole human race. In the Palace and in the Police

court—in the Minister's cabinet and the Chancellor's study—among Lords and Commons—on the platform and in the witness-box—'Change and in the Merchant's counting-house—every where the "Reporter" may be found—though not seen. The editorial and mechanical departments, are, during the sittings of Parliament unceasing in their operations, day and night being equally devoted to the early publication of a morning paper. The expenses of the daily journals, thus conducted, are enormous; they defy calculation, and can only be accurately known to the proprietor.

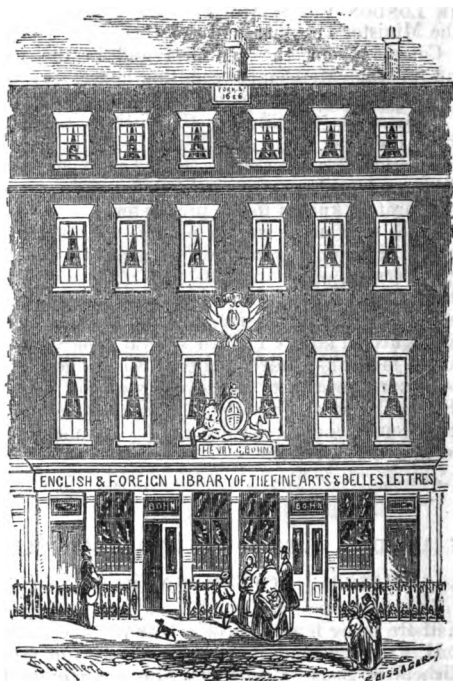
The evening, as well as the weekly papers, are upon a diminished scale of expenditure, enjoying as they do the advantage of extracting from their predecessors of the day, the chief articles of interest; they are, nevertheless, in many instances, conducted by gentlemen possessing not merely literary attainments of the highest order, but also by others of distinguished ability in their several departments.

In addition to more than thirty political weekly journals, there are various newspapers devoted to the advocacy of the principles of the Church of England, and other religious denominations, as also several admirably conducted journals devoted to the advancement of literature, science and the fine arts.

THE LONDON PUBLISHERS AND BOOKSELLERS.

London is the very brain of the Island; the seat of information; the centre of its literature; and the grand mart for publications of every kind; there being few books of any importance, but what are first published in the metropolis, and consequently the establishments of the Publishers of Books, Prints, and Music, are extensive and important, and deserve our notice. It is to London that Genius ever bends his steps, and from the Publisher seeks to obtain that publicity for his writings, that shall ensure him fame, and perhaps, a glorious immortality.

In Paternoster Row, Ave Maria Lane, and Stationer's Hall Court, in close contiguity, are situated some of the most influential of the Wholesale Booksellers; among whom may be named the eminent firm of Messrs. Longman & Co., established before 1725; Messrs. Rivington, & Co., in the string-course above the window of whose house, No. 59, may still be seen the old sign of the firm—the Bible and Crown; Messrs. Whittaker & Co., celebrated for the publication of Pinnock's and other highly valuable elementary works; Messrs. Simpkin, Marshall, & Co, unquestionably the largest of the wholesale miscellaneous booksellers; and Messrs. Hamilton, Adams, & Co. In Paternoster Row, at No. 56, is also situated the extensive premises of the Religious Tract Society, originally established for the dissemination of religious tracts amongst the poor; it has now, however, become a gigantic concern, for the publication of moral and religious works; contiguous to this are the offices of the Sunday School Union, and the Wesleyan Book Rooms.



MR. HENRY G. BOHN,

Bookseller and Publisher, 4, 5, and 6, York Street, Covent Garden. Foremost among those who have, during recent years, strenuously exerted themselves, to furnish sound and elevating literature to the great body of the people, the name of Mr. Henry G. Bohn stands honourably pre-eminent; his admirable series of works—the Standard, Classical, and Antiquarian Libraries, having placed the writings of the most gifted authors within the easy attainment of all. His collection of old and rare books, Greek and Latin classics, and books of art, is the largest in Europe.

The spacious premises in the occupation of Mr. Bohn, form of themselves objects of considerable interest. Beneath the parapet ledge, is a stone inscribed with the name of the street (a name it obtained out of compliment to James, Duke of York, afterwards James II.), and the year of its erection, 1636. The vaults, which are very extensive, are said to cover part of the burial ground of the ancient convent from whence Covent Garden derives its name. In a room at the back of No. 4, now used as a store-room, De Quincey wrote his extraordinary "Confessions of an English Opium Eater."



MESSRS. ACKERMANN & Co.,

Publishers and Print Sellers, by Appointment to Her Majesty the Queen, H.R.H. Prince Albert, H.R.H. the Duchess of Kent, and the Royal Family: Repository of Arts, 96, Strand. This extensive and elegant establishment has long been one of the most striking attractions for the pedestrian, in his walk from Temple Bar to Charing Cross. In its windows are constantly displayed the most choice and ever-varying collection of works, by the first engravers of the day; and here too, may frequently be seen exquisite specimens of the artist's skill, in oil or water colours.

Messrs. Ackermann and Co., besides being Publishers, also enjoy a very extensive reputation for their Prepared Water Colours, Drawing Pencils, and other essential requisites for the artist and the amateur; this branch of the business having been assiduously cultivated by the proprietors, from the period of its first establishment, and being aided by a refined taste and sound principles, has secured for them a large amount of public patronage.

Messrs. Ackermann & Co., are at the present time, especially noticeable, from having published the best and most authentic views of Mr. Paxton's world-renowned building, for the Exhibition of the Industry of all Nations. These views, admirably executed in tinted lithography, by Messrs. Day and Haghe, are from the original drawings of Messrs. Fox and Henderson, the eminent contractors.

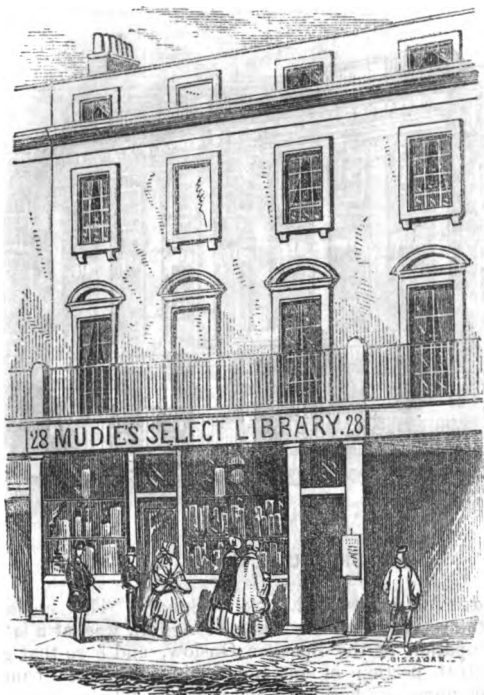


MESSRS. DARTON & Co.,

Booksellers and Publishers, 58, Holborn Hill. The name of Darton has for a long period been so intimately connected with the book-selling trade, that it naturally suggests itself as that of the first Juvenile Book Publisher in London.

This extensive establishment, although it does not possess an elevation of such importance as some of those we have delineated in these pages, is yet highly deserving of attention, more especially from the choice and varied collection of works, which may be here met with, as well as from the endless variety of juvenile books, maps, and dissected puzzles, published by the firm, the greater portion of which have been produced through the untiring energy and enterprise of the present liberal proprietors, who fully sustain the well merited reputation that this house has so long enjoyed.

Among the highly popular writers for the young, whose works are here published, we may mention the names of Mary Howitt, Mrs. C. Hall, Mrs. Sherwood, Maria Edgeworth, Miss Jerram, and Ann Taylor, whose Original Poems have enjoyed an unequalled popularity; as also the Rev. Dr. Blair, and the Rev. T. Wilson, whose Catechisms have now become the most indispensable of that form of tuition in this country.



MUDIE'S SELECT LIBRARY

28, Upper King Street, Bloomsbury Square. The first Circulating Library in London, was commenced about 1740, by a bookseller named Bathoe, at his house, now 132, Strand; since that period the principle has been fully acknowledged, and excellent libraries may now be met with in many parts of the metropolis. It remained however for Mr. Mudie to develop the full advantages of a system, but partially understood, and by the establishment of his Select Library, to place within the reach of all—as well the casual visitor as the resident in London—every new and original work, immediately on its appearance. This Library is furnished with an unprecedented supply of new works, both English and Foreign, including History, Biography, Religion, Philosophy, and Travels; as also the best works of Fiction, and light literature.

In order to enable every subscriber at once to peruse any work he may desire, from twenty to two hundred and fifty copies of each book, are constantly in circulation, thus obviating the possibility of any delay, whilst the price of a single annual subscription is but one guinea.

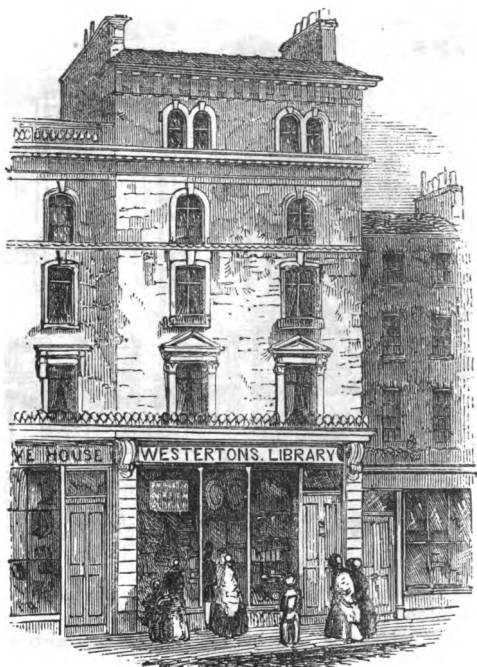


MESSRS. D'ALMAINE & CO'S

Piano Forte Warehouses, 20, Soho Square. 'This noble mansion, formerly the residence of the Duke of Argyll, was, at a later period, in the occupation of the Speaker Onslow, and here that gentleman spent a great portion of his life, giving his official banquets, and holding his numerous levees in its spacious saloons. On his death the house was purchased by the millionaire, Baron Grant, who employed the Brothers Adam to improve and beautify it, when the front assumed the elegant and commanding appearance which it now presents.

It is now, and has been for upwards of fifty years, in the occupation of Messrs. D'Almaine & Co., the eminent Piano Forte Manufacturers; and a few hours may be very pleasantly spent by any one interested in the science of music, in an inspection of this colossal establishment, in which the whole process of music printing, and lithography, is carried out to perfection.

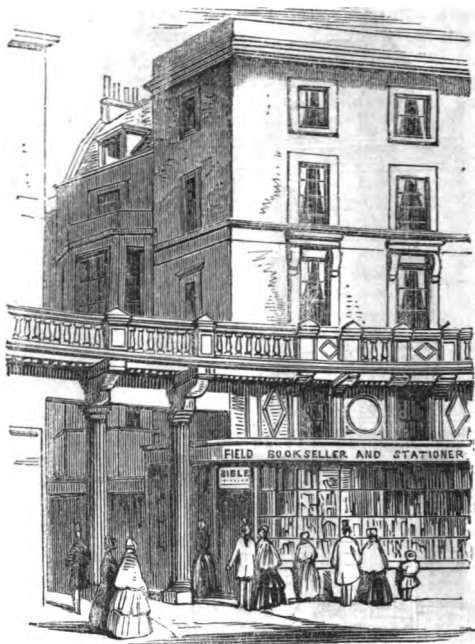
Here may be seen an immense stock of Piano Fortes, and every description of Musical Instruments; as also the Royal Piano Fortes, for the manufacture of which, Messrs. D'Almaine & Co., are especially celebrated. The appearance of this instrument is alike graceful and elegant; the tone is rich and full, and the woods of which these Pianos are made, are so various as to suit every imaginable style of furniture, including mahogany, satin, zebra, maple, walnut, or rosewood, thus rendering them a handsome ornament for the library, boudoir, or drawing room.



MR. WESTERTON'S

English and Foreign Library, St. George's Place, Hyde Park Corner. On passing St. George's Hospital, the attention is at once attracted to the commanding row of new and elegant mansions, devoted to business purposes, immediately fronting Hyde Park, in the most prominent of which will be found the extensive and well-selected stock of Mr. Westerton, who has here collected a large and valuable Library, embracing the newest and best works in English and Foreign literature; the proprietor having adopted a liberal scale of subscription, the Library will be found of great advantage to the denizens of this highly aristocratic neighbourhood, and cannot fail to insure for Mr. Westerton a well merited success.

Here also may be had every variety of ornamental stationery, as also Church Services, Bibles, Prayer Books, and other elegant works suitable for presentation; and all works published in connection with the Great Industrial Exhibition in Hyde Park.



MR. JOHN FIELD,

Bookseller and Stationer, 65, Regent's Quadrant. The Regent's Quadrant, with its long and stately ranges of fluted Doric columns, was, within a very recent period, one of the most striking architectural objects in London. The colonnade, however, having been found to interfere with the due admission of light necessary for a proper display of the articles exposed for sale in this noble street, it was determined to remove it, and by adding additional enrichments of the fronts of the several houses, procure a richness of effect, that should atone for the removal of these noble columns.

By this alteration the large and important establishment of Mr. John Field, has been brought prominently into notice, and the extensive collection of new and elegant works, embracing those of every London publisher, with which its shelves are graced, now command that attention that they merit. Here, will be found in every style and variety of binding; a large and elegant assortment of Bibles, Prayer Books, and Church Services; with Albums, Scrap Books, and illus-

trated works for the drawing room table, of the most rich and ornamental character; together with an immense collection of Juvenile Books, admirably suited for presents; as also every description of plain and fancy stationery, the demand for which is now so universal.

At the corner of Air Street, still stand two of the Doric columns, connecting this establishment with the one on the opposite side.



MR. EFFINGHAM WILSON,

Bookseller and Publisher, 11, Royal Exchange. Those who recollect the old Royal Exchange, will remember, at the south east corner, the shop of Mr. Effingham Wilson, from whence was issued many of those stirring works, the publication of which materially accelerated the era of Free Trade.

In much the same situation in the present edifice, will now be found the establishment of Mr. Effingham Wilson, where may be met with all the most important works of the day, especially those on mercantile, or commercial subjects.

MR. J. REYNOLDS,

Map and Printseller, 174, Strand. Admirably situated in the most commanding part of the Strand, the shop of Mr. Reynolds naturally attracts attention; the extensive collection of Maps and Prints, constantly on view, will be found well worthy the attention of the visitor.



MR. THOMAS HOLMES'S,

Great Book Establishment, St. Paul's Churchyard. St. Paul's Churchyard has long been a sunny spot in the eyes of childhood. It was in St. Paul's Churchyard that "Uncle Newbury" sent forth so many of his charming books, to delight our great-grandmothers, with their pleasing stories; and, in more recent times, the shop of Mr. Edward Lacey, has for many years been celebrated as one of the principal cheap book marts in the metropolis.

Mr. Lacey having retired from business, after having amassed a handsome fortune, he has been succeeded by Mr. Thomas Holmes, for some years in his establishment, by whom the business is now carried on, in the same style, and with like success.

The stock of elegant illustrated works, suited for the drawing room table, is extensive and varied, whilst the collection of Juvenile Works, and books adapted for presentation, is immense.

RETAIL BOOKSELLERS.

Throughout the metropolis there are more than thirteen hundred Retail Booksellers, who may be classed generally as Booksellers and Stationers, Old Booksellers, and dealers in Cheap Publications and Newspapers, the latter being by far the most numerous.

In every important thoroughfare, and in most of the bye streets, near the West-end Squares, will be found one or more shops of the former class; these are generally well stocked with all the most important new works of the day; and as the proprietors are constantly sending to the "Row," any book not in stock may be had in a few hours, however remote the purchaser may be from the centre of London.

The Old Booksellers are also numerous in all the most thronged parts of the town, usually selecting a situation where the passer by may stop to pore over the works, displayed for sale in front of the shop windows, which, as may be supposed, are of the most varied character; Chancery Lane, Holywell Street, Holborn, and Tottenham Court Road, may be specially instanced, as affording an illustration of this branch of trade.

The dealers in Cheap Publications and Newspapers, the shops of whom are most numerous in the suburbs, frequently combine some other branch of business with literature; and although the humblest of their class, they are yet very important personages to tens of thousands in this vast city, who, through their aid, obtain all the intellectual food that their scanty means afford.

The head quarters of the wholesale dealers in cheap literature, are Holywell Street, Shoe Lane, and, in a subordinate degree, Paternoster Row.

RAILWAY BOOKSELLERS.

At all the Railway termini, will be found book-stalls, well stocked with new Books, Periodicals, and Newspapers, thus affording to railway travellers, who are so disposed, the opportunity of agreeably passing the time occupied by their journey, in the perusal of the popular literature of the day. The wants of this class of readers, may be said to have created the shilling volumes, now so numerous.

CHAPTER XXX.

THE METROPOLITAN CEMETERIES.

There is no late step in the progress of opinion, or the habits of society, so broad as the distinction between the city churchyard and the suburban cemetery.—LAMAN BLANCHARD.



KENSALL GREEN CEMETERY,

Kensall Green, Harrow Road, about a mile and a half from Paddington. Established in 1832, and was the first attempt to supersede intramural burials in London. This cemetery, which is situated on an elevated and beautiful site, contains nearly fifty acres of ground, surrounded on three sides by a high and massive wall, and on the remaining side, in order to admit a view of the scenery of the adjoining country, by a handsome iron railing, of equal height with the wall, the enclosed area being planted and laid out in walks, after the manner of Pere-la-Chaise, at Paris.

The chief buildings are the two chapels, and the colonnades. The chapel for the Dissenters, on the left, in the unconsecrated ground, is—with the exception of its front, whose Doric pillars give something like dignity of expression—markedly plain; the chapel for the use of members of the Church of England, on the right, is, on the contrary, both noble and handsome.

Large, open, and laid out in a series of avenues, the grounds are admirably adapted for the display of sepulchral monuments, which are here numerous; a few neat and expressive, but the majority of no particular character. The tombs of the greatest pretensions, are mostly ranged at the sides of the central walk, leading to and from the chapels. Here are Dr. Valpy's, in the form of a Roman temple; the Rashleigh family's of Mondabilly, consisting merely of flat and head stones, but of gigantic size; whilst opposite to each other, at the junction of the four principal walks, the most conspicuous object in the most conspicuous part of the cemetery, stand St. John Long's, with a figure of the Goddess of Health raised on high, within an open Grecian temple; and the prince of horsemen, Ducrow's, in the shape of a large Egyptian building, with bronze sphinxes on each side of the door, and surrounded by a garden, with flowering evergreens, standard roses, and sweet smelling stocks, with gravelled walks and bronze railings. Scattered about in other parts are many objects of interest or curiosity. The chief ornaments are generally in the form of urns, vases, dwarfed obelisks, &c.; but by far the largest number are thin slabs, set in rows, which produce a very monotonous appearance. The catacombs, or vaults, are indicated by colonnades, which contain a number of monumental tablets. The late Duke of Sussex, the first scion of Royalty, whose ashes were permitted to mingle with the common dust, was, at his own request, buried in this cemetery, May 4th, 1843. The Princess Sophia was also interred here, in 1848, and a neat cenotaph has since been erected to her memory.

Open, daily, from nine in the morning until sunset, and on Sundays, after morning service.

NORWOOD CEMETERY.

The Norwood, or South Metropolitan Cemetery, is entered by a pointed archway, at a short distance from St. Luke's Church, on the road leading towards Brixton. The cemetery embraces an area of about forty acres, chiefly lying on the north and west acclivities of a commanding eminence. The general surface is beautifully diversified: in some places descending into steep declivities, and in others rising with bold sweeps into commanding eminences. In the disposition of the trees and plantations, considerable judgment has been exercised; and the drives and walks are so managed, as to lead to those points from which entire views of the country can best be seen, and the beauty of the groups of tombs fully appreciated.

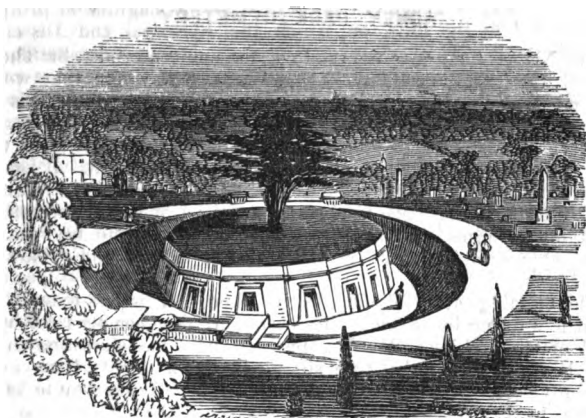
Scarcely any language can do justice to the magnificent prospects commanded by the hills, on which the Episcopal and Dissenting Chapels stand. At every turn, new and glorious combinations are formed; and every passing cloud, by varying the disposition of the lights and shadows, gives fresh interest to the views, and augments the admiration of the pensive spectator. The vast panorama includes fine views of the metropolis, and the picture being eminently beautiful in its elements, is only rendered additionally interesting by the change of seasons. If summer suns add to its gorgeous colouring, the winter mists lend immensity. The great prospect is always one of magnificence. The chapels, built from the designs of Mr. Tite, F.R.S., are both in the more chastened style of the pointed architecture that prevailed in the reign of Henry VI., and are respectively used for celebrating the burial service according to the ritual of the Church of England, and for Dissenters. Both chapels are constructed of white brick; but the architectural ornaments and dressings, are of stone. The Episcopal Chapel, which stands due east and west, is in length about seventy feet, and in breadth thirty-two feet; the Dissenters' Chapel, which is sixty feet in length, and thirty feet in width, stands nearly in a north and south direction.

The western elevation of the Episcopal Chapel is particularly striking. It exhibits a lofty pointed arch, approached by a flight of steps, and reaching almost to the parapet. This arch is flanked by octangular towers, with lantern turrets, ornamented with buttresses and crocketed finials; and the gables of the roof are surmounted with crosses. Attached to the main building are arcades, or cloisters, formed by low-pointed arches. There is an ante-chapel, which communicates through an oaken screen with the interior. This has carved seats, and is lighted by five high-pointed windows. Near the middle of the floor, is an opening into the catacombs, although concealed by a hearse, or catafalque. The central part is sustained by an iron frame, attached to the pipe of an hydraulic machine, placed in the vaults, and forms a bier. Upon this, by means of steel rollers, every coffin brought for interment here, is slowly and silently moved to its proper situation, over the aperture, whilst the minister is reading the burial service. On his coming to the solemn words, "we commit this body to the earth," the bier and coffin sink gradually down, the pall being left above, and still concealing the opening. Before the conclusion of the service, the bier slowly rises again, and fills up the space; but the coffin is no more seen, it having been consigned to its final resting-place.

The Dissenters' Chapel generally resembles that just described. On each side of the winding road, leading to these chapels, many tombs and sepulchral memorials have been raised, and the ground is planted with shrubs and flowers.

This cemetery was established under an Act of Parliament, obtained by a company of shareholders, in the 6th and 7th of William IV.; the capital consisting of 3,000 shares, of £25 each.

Open, daily, from nine in the morning until sunset, and on Sundays, after morning service.



HIGHGATE CEMETERY.

The Highgate, or North London Cemetery, consecrated by the Bishop of London, in May, 1839, is situated on the northern slope of the hill at Highgate, running up to Highgate Church, which crowns its summit. The extent of the burial ground is about twenty acres, although by skilful management it has been made to resemble a delightful landscape garden, of double its actual size, enclosed at the sides with a wall, built in terrace-like descents with the natural slope. The grounds are disposed in an ornamental and attractive style of landscape gardening, by Mr. D. Ramsay; the architectural features, which are of but equivocal merit, are from designs of Mr. S. Geary.

The entrance gateway—a curious looking pile—contains the chapel, a small, plain room, with a painted window; and from hence the ascent is rapid, the view extending as we rise. The entrance to the catacombs is by a covered passage, flanked by two obelisks, and lined by sepulchral chambers, eight on each side, having Egyptian doors. The passage leads into a circular walk, or ring, the hill having been excavated in the form of a circular mound, which contains a number of chambers, similar to those in the covered passage.

On a bright, clear day, one of the finest views of London, and the adjacent country, may be obtained from the terrace, which runs at the foot of St. Michael's Church; in the distance, the great metropolis is spread out before the eye, east and west, all its towers, spires, and domes, standing conspicuously out from the mass of roofs; and across the Thames, the back ground is filled up by a screen of hills, running from Surrey into Kent, amongst which the spectator may faintly discern the cemeteries of Nunhead and Norwood.

Open, daily. Admission, by signing book on entrv.

ABNEY PARK CEMETERY,

Stoke Newington ; once the estate of the non-conformist, Sir Thomas Abney, the friend and patron of Dr. Watts, and where that worthy ornament of the dissenting body, spent a large portion of his life-time. As a cemetery, it presents some natural features of great beauty ; it is remarkable for its fine old trees, amongst which, there is a splendid cedar of Lebanon, of two centuries growth. It has also a beautiful Arboretum, formed with great taste ; and differs from other cemeteries in being open to all denominations of Christians, without restraint in forms. There is here no separating line between the parts appropriated to the members of the Church of England and Dissenters.

The buildings are bold and effective, though of limited extent ; and what is wanting in costliness, has been more than compensated by the skill of the architect, Mr. W. Hosking, who has shewn how much may be effected by "that true simplicity which results from a few carefully studied, and well finished features." A fine statue of Dr. Watts, by E. H. Bailey, R.A., was erected in 1845.

Open to respectably conducted persons, by signing a book at the entrance lodge.

NUNHEAD CEMETERY,

Peckham Rye ; Consecrated by the Bishop of Winchester, July 29th, 1840 ; is about fifty acres in extent, and is situated in one of the most beautiful spots within the vicinity of the metropolis, commanding a fine view of Greenwich, with the Thames, and its Shipping. The grounds were tastefully laid out under the superintendence of Mr. Buchanan, and the architectural arrangements, consisting of handsome lodges, a residence for the superintendent, Episcopal and Dissenters' chapels, for the performance of the funeral rites, and extensive catacombs under, from the designs of Mr. J. B. Bunning.

The beautifully kept, lawn-like slopes, the broad, clean walks of yellow gravel, the picturesque effect of the elegant chapels, the whole heightened by the natural wildness of the situation, directed by happy ingenuity and correct taste, into extreme elegance of arrangement, affords ample opportunity for the gratification of feeling, in secluded wanderings over the extensive and richly diversified grounds.

WEST LONDON CEMETERY,

Earl's Court, Brompton, extending from the Fulham road, to the grounds of Sir John Scott Lillie ; consecrated by the Bishop of London, June, 1840. Its area is about forty acres ; architecturally disposed from designs by Mr. Baud.

Open from seven to sunset, daily, except on Sundays, when it is closed till noon.

We have, in the foregoing pages, endeavoured, within the narrow limits assigned to us, to take an impartial survey of the present aspect and greatness of London—a survey, which can leave no doubt as to the overwhelming moral and physical power concentrated in the metropolis of the British empire. In despite of the inequalities to be traced in our condition, whether as regards refinement or happiness, and of the shades which occasionally darken our metropolitan horizon, it is still a mighty shrine of greatness and goodness, where intellect towers in proud pre-eminence, justice fearlessly awards her verdict and domestic virtues grace the private sphere. In whatever respect we view it, an imposing magnitude, and a swell of power, are distinguished mingling with the milder and more endearing peculiarities of an enlightened community. The destinies of the world seem to revolve on it as on an axis; and from the heart of this mighty body the voice of liberty, humanity, and morality, is wafted to the distant shores of the globe. It is from this spot of earth—a geographical atom—that the world's laws receive their sanction or doom; and although the crusade of liberty would, without a prudent regard for political necessities, engender irremediable evils, yet are the eyes of nations emulous in the career of civilization—of those awakening with dawning energies, and finally, of those at present crushed beneath an appalling despotism—fixed upon this sacred asylum of freedom, all their hopes of regeneration or eternal thralldom, being registered in the universal annals of mighty, imperial LONDON!

— England's heart and soul.

By the proud flowing of her famous Thames
She circulates through countless lands and isles
Her greatness; gloriously she rules,
At once the awe and sceptre of the world!—R. MONTGOMERY

FINIS.

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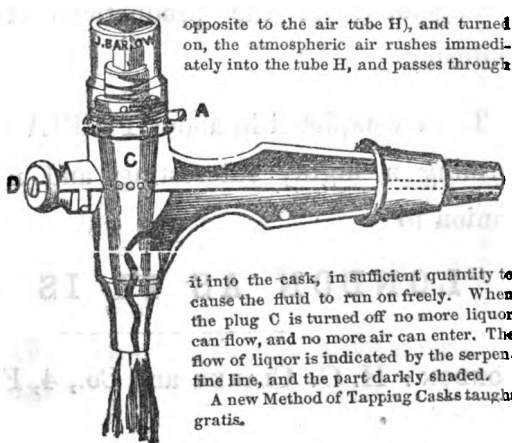
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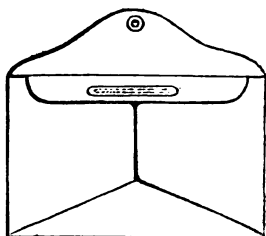
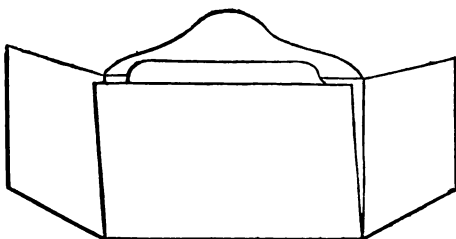
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That the *best* Teas are the *cheapest* can admit of no dispute, for although there exists a difference of 300 to 400 per cent. in the cost at Canton, the duty, freight, dock dues, &c., being the same on *all* Teas, the actual duty-paid price to the consumer in England does not vary above 25 per cent. or about 1s. per pound, between the veriest rubbish and Teas of choice quality.

LIST OF PRICES—FOR CASH ONLY.

BLACK TEAS.

Fine Strong Congou	...	...	3s. 8d.
The Finest Congou, wiry blackish leaf	...	...	4s. 0d.
Very Fine Rich Pekoe Souchong, strong	...	...	4s. 4d.
Fine Lapsang Souchong, rich and full	...	...	4s. 8d.
Choice Assam Souchong	...	...	5s. 0d.

This is the finest Black Tea imported.

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Fine Hyson, fresh and full flavour	...	...	4s. 0d.
Choice Cowslip Hyson	...	...	5s. 6d.
The Finest Hyson imported	...	...	6s. 0d.
Superior Flavoured Young Hyson	...	...	4s. 0d.
Genuine Ouchain, or Young Hyson	...	...	5s. 0d.
The Finest Young Hyson, or True Ouchain, rich burnt flavour	...	...	6s. 0d.
Good Gunpowder, strong burnt flavour	...	...	4s. 4d.
Fine Gunpowder, fresh burnt flavour	...	...	5s. 4d.
Finest Gunpowder, small close twisted leaf	...	...	6s. 0d.
Curious Gunpowder, small bright pearly leaf	...	...	7s. 0d.

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Excellent Plantation	...	...	1s. to 1s. 2d.
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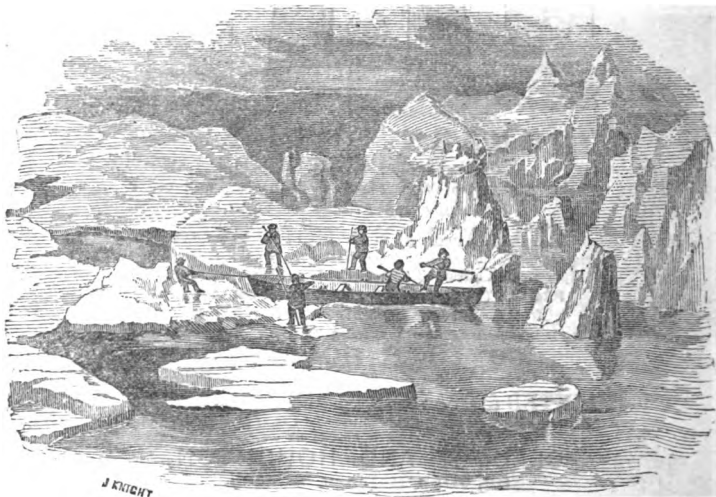
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EXTRACT FROM A LETTER ADDRESSED BY
W. P. SNOW, Esq.,

TO THE

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Yours, &c.
Jan. 16th, 1850.

W. P. SNOW,
8, Clifton Terrace, West Brompton.

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Extracted from the "Voyage of the 'Prince Albert' in search of Sir John Franklin: a Narrative of Every Day Life in the Arctic Seas."

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